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# *The Art of* **DANCING**

## CHAPTER 1

### *Ballroom Fundamentals*



Dancing is an art, as the title of this book implies, but it is a far different art than painting, music and other achievements which it has been the privilege of the human race to master. There are many of us who never could learn to paint, nor master music to a point where the world generally would say we were proficient.

But with dancing it is different. There are few indeed who cannot become good dancers should they develop or possess the will to do so. Here is an art which practice will make perfect, where application to the proven fundamentals will insure success and where once achieved, the progress made will never be forgotten.

There are millions who do not know music to a point where they can play a single bar upon the piano, yet they are excellent dancers. There are just as many who cannot read a single note, yet their ballroom technique is such that they need not be afraid of any dancing partner.

This book is intended both for the beginner and the finished dancer. The beginner, we hope, will find within these pages the inspiration to become a good dancer and also the necessary help which will aid him in mastering a few of the steps which are now so popular in every place where dancing is enjoyed.

The history of dancing is almost as old as history itself. Actually, we believe, dancing was promoted to its greatest height with the ages in which the ancient Greeks and Romans dominated the culture of the world. But as much as the customs of the people have changed since those times, so has dancing also undergone a complete transfiguration.

While dancing is still part of certain ceremonies, it generally today is regarded as an adjunct to one of the most necessary expressions in life—the ability to play within moderation. Dancing performs a number of ideal things, but paramount can be placed the infinite value it has in combining wholesome play with beneficial exercise.

No matter what the past generations may say, youth creates its own standards when it comes to the value of a new dance step. Dancing masters



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could spend years in outlining a new step, but if it failed to attract youth the step would be doomed to instant death. Youth always demanded life and this demand is strongest when it comes to dancing. And youth also sets a certain standard on its interpretation of the dance step. It might be well to look back only a few years and see how quickly youth cast away those steps which were not regarded as entirely proper. Sooner or later these "fads" die out and then youth again swings into the good, clean, wholesome dance steps which invariably are based on those which were favorites in the past. No matter how greatly a boy or girl may value his knowledge of the intricate steps which some of the more modern dances may demand, the offer of a waltz is never turned or spurned. For, after all, youth loves to dance.

The authors of this book have attempted to make this a complete volume, paying greater attention to the present inclinations of youth and modern dancers than to those whose dancing knowledge was born in the past. We all want to be good dancers, but we all also want to know the latest steps. It is in the hope that some of this longing might be satisfied that this book is presented.

Professional observations of the ballroom have led to two definite conclusions. They are that dancing has regained all its popularity and that, generally speaking, the standard of dancing is not so high as it should be. We would say that five couples out of every ten in the average dance hall are good performers. On the same standard, one couple is excellent, one couple is definitely poor, while the remaining three are what we might call indifferent. Really bad dancing is seldom seen today.

Anyone can become a good dancer providing there is a sense of rhythm. For that reason it is troublesome to see as many as three couples in ten dancing poorly. Good dancing does not necessarily imply a knowledge of complicated steps and movements. A good dancer is stamped at once by smooth, gliding movement, quite apart from the steps executed.

In this book we propose to take you in easy stages through the various modern ballroom dances. But before we tackle any steps, we must impress on you the necessity of taking a correct hold with your partner, and of body balance. This may seem elementary, but those two things are the fundamentals of all good dancing. More than ninety per cent of bad dancing is caused through ignoring them.

To begin, both partners should stand naturally—straight, without being stiff, and with the heels just touching. The man's left arm is bent at an angle of ninety degrees, or thereabouts, so that the hand is very little higher than the shoulder. The right hand touches his partner's back at the base of the left shoulder blade, with the fingers closed. This is the only way in which correct guidance can be assured.

From time to time, various left-hand grips for the men have become fashionable, only to fade out after a season or so. Even now three or four different "grips" are in use. The method we recommend as being best suited to modern ballroom conditions is in reality not a grip at all. For this, his partner's fingers curl on the line of the man's first finger, near the base of the thumb.

The man can then curve his fingers slightly from the second joint. But above all, it is essential to keep the elbow steady and the wrist firm. Otherwise, that horror of the ballroom, "pump-handling," may result. If the man has taken up his position correctly, his partner will almost unconsciously fall into line with him. The most important point for her is the position of the head. She should keep the head erect, so that she can see over her partner's right shoulder. Avoid staring at his shirt front, or at his tie—if he is a comparative stranger to you, he will be embarrassed. And remember to be guided by the pressure of his right hand on your back.

Avoid anything in the nature of "close" dancing. It is an abomination to watch—and is very bad dancing in the bargain.



We must emphasize that body balance is an essential of good dancing. It refers simply to the movement of your body in the execution of the dancing steps. No matter in what direction you happen to be moving, remember to keep the weight of your body towards your partner. This applies to both. Many people move in this manner naturally; others have to cure themselves of dragging their weight on the back foot. In any case, you should have no difficulty in mastering it, but remember not to lean towards your partner. Throughout the dance, the alignment of your body remains as in the Hold—natural and erect. Master these two points, and you will be well on the road to good dancing. And now you are ready to try the Walk.

We recommend you to practice this to the music of a slow fox-trot. Radio music will do admirably, but if you are an absolute novice, the phonograph is to be preferred. Then you may repeat the record until you have mastered the movement. The walk is made from the hips, not from the knees. Push the foot over the floor, the heel making contact first. When the whole foot is flat on the floor, move the other leg forward in the same way. Two beats of the music go to each step (called "slow"), and the general appearance of this movement is a glide rather than a walk.

In moving backwards, the toes make first contact. The point to remember is not to drop your heel until the other foot has passed it.

A great deal has been said against the practice of couples at dances keeping together for the whole evening. The custom has grown up during recent years and there is a great deal to be said in its favor.

A girl who attends a dance with her own partner will avoid being subjected to the atrocious dancing which a girl who is available for partnership with any man often has to suffer. We have, in fact, come to the conclusion that unless a girl has a partner with whom she regularly attends dances she is at a considerable disadvantage.

The perfect partner is rare. It is no wonder that when he is found he is in demand. Those in quest of a partner will be wise if they avoid certain types which we are going to enumerate. They all lack those qualities that make the perfect partner and the perfect dance.

There is the partner with a swollen head. He is a particularly objectionable type, for usually he is so wrapped up in his dancing and his own importance that he forgets those small courtesies and acts of chivalry which mean much to a woman. Another type to avoid is the one whose motto is "practice makes perfect" and which practices at the expense of any girl who will consent to dance.

Even the poorest male dancer has an advantage over a partner whose dancing is of the same poor standard as his own, for he can rely upon getting partners to dance with and, by inflicting himself on the good ones, has the chance to improve. But a girl who wants to improve by practice is either left to adorn the wall or has always to dance with someone as incompetent as herself.

Very trying, too, is the partner who has not learned to lead. He depends upon guidance from the woman. This man can never hope to be the right kind of partner until he gains more confidence. He should consequently be avoided.

Then there is the too-nimble partner who exaggerates footwork and body movements. After a few minutes of dancing with him one feels utterly exhausted. The most annoying point is that he is invariably pleased with himself and his dancing.

A man who drifts aimlessly around the floor, never making it clear what he is next about to do, but who expects his partner to follow perfectly, should be shunned. So should the man of the other extreme who appears to think that the only way to indicate his intentions to his partner is by pulling and pushing her. A gentle pressure from the guiding arm should be sufficient to



convey his next movements. The partner who sings the words of a tune which happens to have caught his fancy, or carries on a conversation in tones louder than the orchestra is also by no means ideal.

That specially objectionable type which "stunts," performing all kinds of fancy steps and dips to the discomfort of other dancers, should be avoided as completely as the kind which has a habit of swinging a partner's arm up and down in time to the music as though it were a pump-handle.

But of all these various types of partners, the one which leaves a girl marooned in the middle of a ballroom floor to talk to someone else, or fails to conduct a partner to her place after each dance, should more than any other be left severely alone.

Few Americans have mastered the art of leaving their partners gracefully. The average man either proffers conventional thanks, or mutters an apology and dashes away. A foreigner would not dream of leaving a partner in this manner.

Another important angle to consider is body sway. To appreciate exactly what body sway is, you should watch good dancers, particularly professional dancers. On turning movements, you will notice that their bodies are swayed toward the particular turn they are making. Thus, in a Natural Turn, they sway towards the center of the dance floor. In a Reverse Turn, they sway toward the walls.

The sway is very slight, and is made only from the feet to the waist. The top half of the body does not sway. It is important to remember that; and in no circumstances should you confuse body sway with Contrary Body Movement. If you are a beginner, ignore body sway altogether. You will find you are able to get along very comfortably without it.

When you have thoroughly mastered your turning steps, turn your attention to body sway. You will find it gives "lift" and a certain life to your step. At first you may become confused regarding the correct direction in which to sway. So remember now—in a right-handed turn sway towards the center of the floor.



## CHAPTER 2

# *The Waltz*



It is not the purpose of the publishers to take up much space in describing all the details of ballroom behavior. With the preliminaries behind us, as we might say of the previous chapter, it is well that we consider that you cannot consider yourself a complete ballroom dancer without mastering the waltz. From the beginning we want to impress on you that to learn to waltz is not difficult. In the opinion of many it is easier to learn than the slow fox trot. Fix the rhythm firmly in your mind—ONE, two, three; ONE, two, three. Count in that fashion, emphasizing the first count while you are learning and your feet will soon fall into the lilt of the dance. Thus, of the group, the first step will be longer than the subsequent two.

Before we tackle the turns in the waltz, which are basic steps in this dance step, there is one further point. The group of three steps is a gradual rise. The first step is taken flat; you rise slightly at the beginning of the second step, coming down on the ball of the foot for the third step, then going flat for the next first step. So continue throughout the entire dance.

### THE NATURAL TURN

#### Man's Steps

1. Right foot steps forward, and turns to right.
2. Left foot steps to the side, continuing the turn.
3. Right foot closes up to left foot.
4. Left foot steps back, and turns to right.
5. Right foot steps to the side, continuing the turn.
6. Left foot closes up to right foot.

You will observe that there is only one rhythm in the waltz, and that therefore we do not meet the slow and quick steps seen in the fox-trot and quick-step. Each beat of waltz music means a step in the dance. The only occasion in which this rule is excepted is when a hesitation step is introduced—and that is a movement for the expert dancer only.

#### Partner's Steps

1. Left foot steps back and turns to right.
2. Right foot steps to the side, continuing the turn.
3. Left foot closes up to right foot.
4. Right foot steps forward and turns to right.
5. Left foot steps to the side, continuing the turn.

### THE REVERSE TURN

1. Left foot steps forward and turn to left.
2. Right foot steps to the side, continuing the turn.
3. Left foot closes up to right foot.



4. Right foot steps back and turns to left.
5. Left foot steps to the side, continuing the turn.
6. Right foot closes up to left foot.

#### Partner's Steps

1. Right foot steps back and turns to left.
2. Left foot steps to the side, continuing the turn.
3. Right foot closes up to left foot.
4. Left foot steps forward and turns to left.
5. Right foot steps to the side, continuing the turn.
6. Left foot closes up to right foot.

The amount of turn made in both these turns is largely a matter of personal taste. Probably you will prefer to make a turn of about three-quarters—something under a complete turn.

### THE CHANGES

The two changes here described are forward changes. The man's steps are easily followed by his partner.

First Change.—Taking you from a natural turn to a reverse turn.

#### Man's Steps

1. Right foot steps forward.
2. Left foot steps to the side.
3. Right foot closes up to left foot.

Second Change.—Taking from a reverse turn to a natural turn.

#### Man's Steps

1. Left foot steps forward.
2. Right foot steps to the side.
3. Left foot closes up to right foot.

### BACKWARD CHANGES

We have already studied the forward changes made after a complete natural turn, or reverse turn, as the case may be. The backward changes are rather different, because they are made immediately after the first three steps of one turn, and are immediately followed by the last three steps of the opposite turn.

#### FIRST CHANGE—Man's Steps

Make the first three steps of the natural turn. Then: 1. Left foot steps back. 2. Right foot steps back. 3. Left foot steps back. Now go into the last three steps of the reverse turn.

His partner's steps may be followed simply from this. She steps forward at 1 with the right foot, and so on.

#### SECOND CHANGE—Man's Steps

Make the first three steps of the reverse turn. Then: 1. Right foot steps back. 2. Left foot steps back. 3. Right foot steps back. Go into the last three steps of the natural turn.

At 1, his partner steps forward with the left foot, and so on. There are many pleasing waltz variations. One of the best of these is the Corte, which includes a hesitation step.

### THE CORTE—Man's Steps

1. Left foot steps forward, and turns to left.
  2. Right foot steps to the side, continuing the turn.
  3. Left foot closes up to right foot.
  - 4 and 5. Right foot steps back, and turns to left.
  6. Left foot steps back to right foot, and hesitates, making turn to left.
  7. Left foot steps back, bringing your partner outside you.
- Go into the last two steps of the natural turn.

#### Partner's Steps

1. Right foot steps back and turns to left.



2. Left foot steps to the side, continuing the turn.
3. Right foot closes up to left foot.
4. Left foot steps forward and turns to left.
5. Right foot steps to the side.
6. Left foot closes up to right foot.
7. Right foot steps forward, bringing you outside the man.

Go into the last two steps of the natural turn.

Here is a further variation, an elaboration of the reverse turn, that you should manage without much difficulty.

#### **Man's Steps**

(It should be noted that this movement follows immediately on the reverse turn.)

1. Left foot steps forward, and turns to left.
2. Right foot steps forward, continuing the turn (while lady makes two steps).
3. Left foot closes up to right foot.
4. Left foot steps forward.

#### **Partner's Steps**

1. Right foot steps back and turns to left.
2. Left foot closes to right foot, continuing the turn.
3. Right foot steps to the side, continuing the turn.
4. Left foot steps across right foot, completing turn.
5. Right foot steps back.

Don't be frightened of this movement, and remember during the man's second step his partner's second and third steps are made. Her fourth step coincides with the man's third, and completes the turn.



## CHAPTER 3

# *The Fox Trot*



No dance book can spare the space that would be required to explain all the variations which have been devised around the fox trot step. Today, as nearly all dancers know, the fox trot has been changed, revised and re-hashed until, to a certain extent, it has become the dance most generally interpreted according to the individual whim of the dancer.

The three step is a simple development of the walk, and is a basic movement in the modern fox-trot. Make the steps on the correct musical beats. In the instructions, the word "Slow" means that the indicated step takes two musical beats. "Quick" signifies that the step occupies a single beat of the music. Here are the three step movements:

1. Right foot steps forward onto heel, then rises. Quick.
2. Left foot steps forward onto toes, then drops. Quick.
3. Right foot steps forward onto heel, then pivots to right. Slow.

The entire movement is used preparatory to making the natural turn, which we shall study later. In the backward three step, all steps, starting with the left foot, are taken on the ball of the foot. But there is this difference: at the end of the first step you raise the heel, and at the end of the second step you lower it. The steps are alike to each partner.

Now we are ready to study an attractive fox-trot variation, the Feather Step.

### **For The Man**

1. Right foot takes a long forward step. Slow.
2. Left foot steps forward rather wide of the lady. Quick.
3. Right foot steps forward, taking you completely outside lady. Quick.
4. Left foot steps forward, taking you again in front of lady. Slow.

The last three steps differ from the ordinary three step in this respect. Your heel is raised at the end of the first step, and is not lowered until you take the fourth step.

### **For His Partner**

1. Left foot takes a long backward step. Slow.
2. Right foot steps back. Quick.
3. Left foot steps back, gentleman now being outside you. Quick.
4. Right foot steps back. Slow.

Be careful to sustain the rise from the end of the first step to the start of the fourth.

Now let us look at the two turns in the modern fox-trot. The natural turn is right-handed; the reverse turn is left-handed.

### **THE NATURAL TURN—Man's Steps**

1. Right foot steps forward, and turns to right. Slow.
2. Left foot steps to the side, continuing the turn. Quick.



3. Right foot steps back. Quick.
4. Left foot steps back, and turns to right. Slow.
5. Right foot steps back to left foot, continuing the turn. Slow.
6. Left foot steps forward. Slow.

At 2, 3, and 4, you will recognize your old friend, the three step.

There are two important points for the man to remember. The full movement allows for something like two-thirds of a full turn, or about 120 degrees. On completing the natural turn it is usual to go immediately into the feather step, which we have already described.

#### Partner's Steps

1. Left foot steps back, and turns to right. Slow.
2. Right foot closes to left, continuing the turn. Quick.
3. Left foot steps forward. Quick.
4. Right foot steps forward, and turns to right. Slow.
5. Left foot steps to the side. Slow.
6. Right foot steps back diagonally close to the left. Slow.

Many learners imagine that the reverse turn is the exact opposite of the natural turn. This is not so. If you attempted to adapt the natural turn steps to a left-handed turn, you would involve yourself and your partner in a sad mess.

There are seven steps to the reverse turn, but there is no need to be frightened of it on that account. In our opinion, the reverse turn is the easier of the two turns to learn, because the last six steps make up two complete three-step movements. You should have no difficulty with it.

#### THE REVERSE TURN—Man's Steps

1. Left foot steps forward, and turns to left. Slow.
2. Right foot steps to the side, continuing the turn. Quick.
3. Left foot steps back. Quick.
4. Right foot steps back, and turns to left. Slow.
5. Left foot steps to the side. Quick.
6. Right foot steps forward, bringing you outside the lady. Quick.
7. Left foot steps forward, bringing you in front of the lady. Slow.

Again, the turn here is about three-quarters of a full turn. Sustain the rise you make at the end of the fourth step until you are ready to take the seventh.

#### Partner's Steps

1. Right foot steps back, and turns to the left. Slow.
2. Left foot closes to right, continuing the turn. Quick.
3. Right foot steps forward. Quick.
4. Left foot steps forward, and turns to left. Slow.
5. Right foot steps to the side. Quick.
6. Left foot steps back. Quick.
7. Right foot steps back. Slow.

The reverse wave of the fox-trot is a nine-step movement. The first three steps, however, you have already studied in the reverse turn, and steps 6, 7, 8, 9 are a repetition of natural turn steps.

#### Man's Steps

1. Left foot steps forward, and turns to left. Slow.
2. Right foot steps to the side, continuing the turn. Quick.
3. Left foot steps back. Quick.
4. Right foot steps back, turning body slightly to center of room. Slow.
5. Left foot steps back. Quick.
6. Right foot steps back. Quick.
7. Left foot steps back, and turns to right. Slow.
8. Right foot is drawn back to left foot, continuing the turn. Slow.



9. Left foot steps forward. Slow.

It should be noted that the turn completed at the third step is about one quarter, or ninety degrees. This, of course, can be varied slightly to suit circumstances.

#### Partner's Steps

1. Right foot steps back, and turns to left. Slow.
2. Left foot closes to right foot, continuing the turn. Quick.
3. Right foot steps forward. Quick.
4. Left foot steps forward, turning body slightly. Slow.
5. Right foot steps forward. Quick.
6. Left foot steps forward. Quick.
7. Right foot steps forward, and turns to right. Slow.
8. Left foot steps to the side. Slow.
9. Right foot steps diagonally backwards close to left foot. ("Brushing.") Slow.

With the completion of the reverse wave, you practically have the fox-trot at your command. There is, however, a change of direction step that you will need to know. Here it is:

#### CHANGE OF DIRECTION STEP—Man's Steps

1. Right foot steps diagonally forward, and turns to left. Slow.
2. Left foot steps forward, passing close to right foot. Slow.

#### Partner's Steps

1. Left foot steps diagonally back, and turns to left. Slow.
2. Right foot steps back, passing close to left. Slow.

The amount of turn varies according to circumstances, but should not be more than a half turn, or one hundred and eighty degrees.

Remember that the various steps we have described should not be used indiscriminately in making up the complete dance. There is always room for personal taste in the construction of a dance, but for those who would like some guide in the matter, we suggest the following:

Make the feather step, then a three step, going into the natural turn and repeat of feather step. You can then make the reverse wave or change of direction step. Use the walk and three step as circumstances dictate. The reverse turn should follow on a feather step. We should add that a spacious floor is best suited to the requirements of the fox-trot.

At this time it might be well to say something about the quick-step, a feature that in some ballrooms has become so extensive that it threatens to outshadow the ever-popular fox-trot.

The rhythm is comparatively fast, and therefore fairly easily mastered by the novice, and the quick-step can be danced effectively in a confined space. Where ballrooms are small, this is important.

#### WALK AND THE CHASSE

Here are the basic movements in the quick-step. The quick-step walk is identical with the fox-trot walk. Each step in the quick-step walk counts "slow"—that is, it occupies two musical beats. The chasse is a three-step movement, and varies according to circumstances. We will give one example of it.

1. Right foot steps to the side. Quick.
2. Left foot closes to right foot. Quick.
3. Right foot steps back. Slow.

All chasse movements are as simple as that, and all count quick, quick, slow—four musical beats. Before tackling any of the turns and variations, it is as well to practice thoroughly the walk and the chasse. To fit your steps perfectly with the quick-step rhythm, you will have to take smaller paces than in the fox-trot.



**THE NATURAL TURN—Man's Steps**

1. Right foot steps forward, and turns to right. Slow.
2. Left foot steps to the side, continuing the turn. Quick.
3. Right foot closes to left foot. Quick.
4. Left foot steps back, and turns to right. Slow.
5. Right foot closes to left foot, continuing the turn. Slow.
6. Left foot steps forward. Slow.

The second, third and fourth steps comprise a chasse here; and it is important to remember that the rise at the termination of the first step is sustained until the fourth step is begun:

**Partner's Steps**

1. Left foot steps back, and turns to the right. Slow.
2. Right foot steps to the side, continuing the turn. Quick.
3. Left foot closes to right foot. Quick.
4. Right foot steps forward, and turns to right. Slow.
5. Left foot steps to the side. Slow.
6. Right foot steps back diagonally, close to left foot. Slow.

**THE REVERSE TURN**

This is a trifle more complicated, because at 5 the man executes only one step to his partner's two. For this reason the man's fifth step is counted as two quick beats, not as a single slow beat. Although in practice the reverse turn is often not used as a complete movement. We recommend it to be practiced exactly as we have set it down.

**Man's Steps**

1. Left foot steps forward and turns to left. Slow.
  2. Right foot steps to the side, continuing the turn. Slow.
  3. Left foot steps back. Slow.
  4. Right foot steps back and turns to the left. Slow.
  5. Left foot closes to right foot, continuing the turn. Quick. Quick.
- (Covering partner's fifth and sixth.)
6. Left foot steps forward. Slow.

**Partner's Steps**

1. Right foot steps back and turns to left. Slow.
2. Left foot closes to right foot, continuing the turn. Slow.
3. Right foot steps forward. Slow.
4. Left foot steps forward, and turns to left. Slow.
5. Right foot steps to the side. Quick. (Make this a short step.)
6. Left foot closes to right foot. Quick.
7. Right foot steps back. Slow.

Now we are ready to look at the quarter turns, and one or two pleasant quick-step varieties.

**THE QUARTER TURNS—Man's Steps**

1. Right foot steps forward and turns to right. Slow.
2. Left foot steps to the side, continuing the turn. Quick.
3. Right foot closes to left foot. Quick.
4. Left foot steps back diagonally. Slow.
5. Right foot steps back and turns to left. Slow.
6. Left foot steps back to right foot, continuing the turn. Quick. Quick.
7. Left foot steps forward. Slow.
8. Right foot steps back. Slow.

As in the reverse turn, you will notice that the last step but one in the man's steps counts two quick beats instead of one slow beat. This is because his partner makes two distinct steps while he is making his one. Consequently, there are eight steps in his partner's movement.



**Partner's Steps**

1. Left foot steps back and turns to right. Slow.
2. Right foot steps to the side, continuing the turn. Quick.
3. Left foot closes to right foot. Quick.
4. Right foot steps forward diagonally. Slow.
5. Left foot steps forward, and turns to left. Slow.
6. Right foot steps to the side. Quick.
7. Left foot closes to right foot. Quick.

(Note that steps 6 and 7 are executed while the man makes his number 6 only.)

You will recognize steps 2, 3, 4 and 6, 7, 8 as two complete chasse movements. It is important to remember that both partners sustain a rise from the end of the first steps to the beginning of the fifth.

The Charleston variation of the quick-step is especially useful when one is temporarily "wedged" in a corner of the dance floor.

**Mans Steps**

1. Right foot steps forward. Slow.
2. Left foot closes to right foot. Slow.
3. Left foot steps to the side. Slow.
4. Right foot closes to left foot. Slow.

His partner's steps may be followed quite easily from this. She steps back with her left foot first.

The Zig-Zag is a pretty turning movement that should not be neglected. Here it is:

**Man's Steps**

1. Left foot steps forward and turns to left. Slow.
2. Right foot steps to the side, continuing the turn. Slow.
3. Left foot steps diagonally backwards, bringing lady outside you. Slow.
4. Right foot closes to left foot. Slow.
5. Left foot steps diagonally forward. Slow.

This movement is something of a hybrid—a mixture of the reverse and natural turns. It is all the better for that; we are sure you will experience no difficulty with it.

**Partner's Steps**

1. Right foot steps back and turns to left. Slow.
2. Left foot closes to right foot, continuing the turn. Slow.
3. Right foot steps forward, bringing you outside your partner. Slow.
4. Left foot steps to the side. Slow.
5. Right foot steps back diagonally close to left foot. Slow.

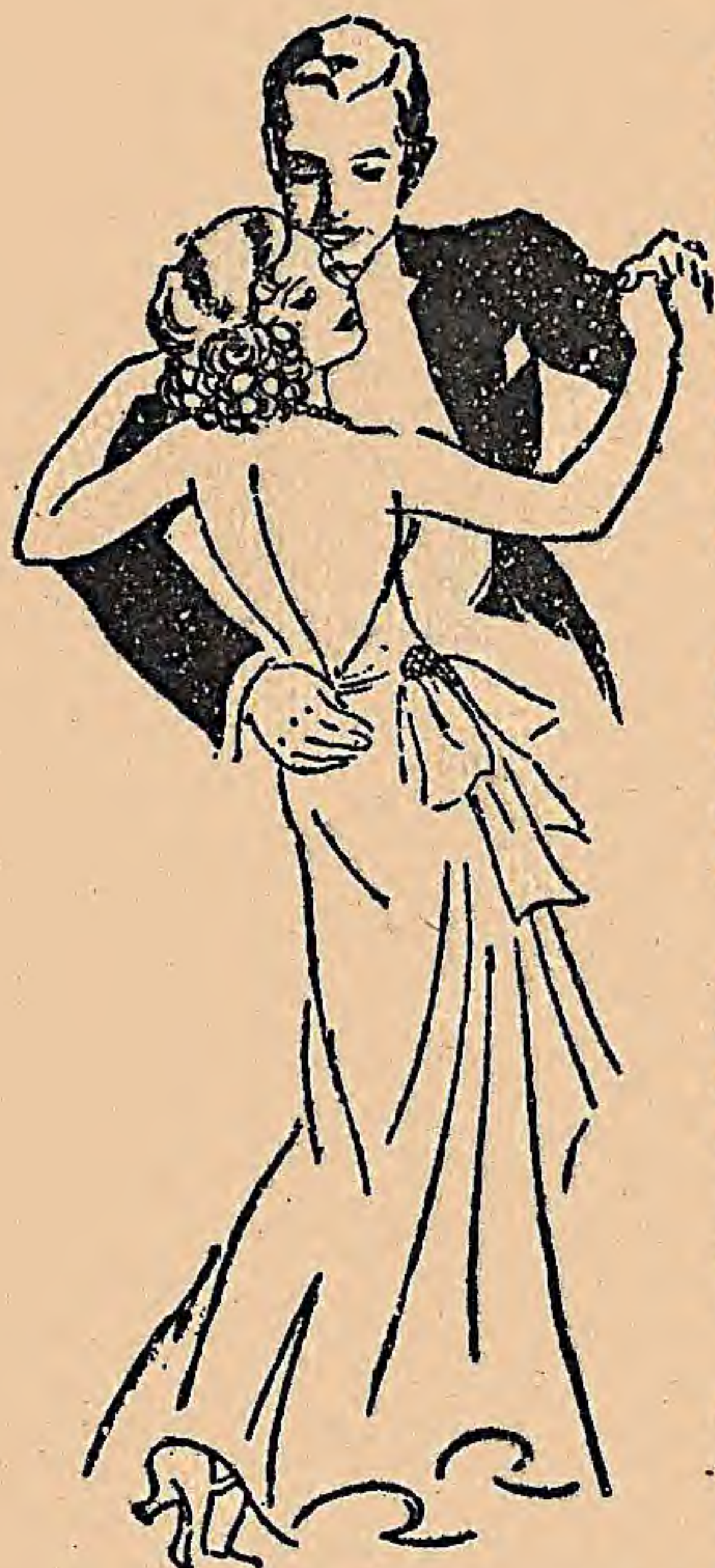
There we are afraid we shall have to leave the quick-step, although there are one or two other variations we have not described. However, we have told you sufficient to make up a complete dance—and a very good dance, too.



## CHAPTER 4

### ***Dancing the Carlo***

(Illustrated On Following Pages)



Of all the dances which flashed into the ballroom scene in recent years the Carlo undoubtedly was swept to the greatest popularity because of the intriguing tempo provided by the music and the easy, graceful steps which the number calls for. The Carlo cannot be swept aside with the statement that it was just another fad, for time undoubtedly will prove that it is destined to remain a ballroom fixture for many years to come.

The very nature of the steps called for make it a natural feature for those dancers who are always looking for something new. There is nothing intricate in its steps, another feature which made it popular almost over night.

Dancing the Carlo calls for careful consideration of all the so-called fundamentals of ballroom art. From the very start the dance shows that it was adapted for the dance floor, because the initial steps call for the standard ballroom start. The bodies of the partners are held erect, the girl being held lightly around the waist. The man's left hand is slightly over the girl's right hand.

In the second movement, really the first step, as shown in picture No. 1, the man steps forward with the left foot, the girl stepping backward with the right. It should be borne in mind that this step is to be clearly accented.

On the second count the man advances forward to the right and swings the girl a half turn to the left, as shown in picture No. 2. This takes place on the second count. On the third count the man brings the left foot across in front of the right foot preparatory to completing the full turn started in position No. 2; this latter action being illustrated in the picture numbered 3.

The following movement finds the man stepping on the right foot, the girl on the left foot, and as the turn is completed he balances slightly up on half toe, as shown in picture No. 4. The man's left leg is forward; girl's right leg back, slightly raised. This takes place on counts 4 and 5 and completes the first figuration.

The first figuration completed, the man stands slightly behind the girl, holding her right hand in his right hand, his left arm lightly around the girl's waist. The picture numbered 5 fully illustrates this posture. The girl's arm should be diagonally downward.

Next both advance onto the right foot with the weight being thrown slightly forward, this action taking place on the first count as shown in picture No. 6.



## Dancing The Carlo



For the second count both advance forward left, bending slightly forward from the waist, as shown in picture No. 7. The next count, the third, finds the girl retaining the position, but the man turns to his left, facing his partner, referring to picture No. 8.

Counts 4 and 5 find the man swinging back half turn to the right, with his weight on the left foot and the girl's weight on the left foot also, as shown in picture No. 9. The balance is performed up onto the right half toes.

Picture No. 10 shows the man standing slightly to the left, facing the girl, for the opening position in the next movement. The girl's arm, it is shown, is held diagonally out and downward. The man steps forward left, the girl back, right, in slightly knee bent position of supporting legs. This takes place on count 1.

For the next count, illustrated in picture No. 11, the knees are straightened



## Dancing The Carlo



and the weight is thrown slightly forward, the number of the count being 2.

Next both rise on the half toe and lose balance, the man forward and the girl backward. This action, on the third count, is shown in picture No. 12. Continuing, the man's right leg is raised back, the girl's left leg is raised forward.

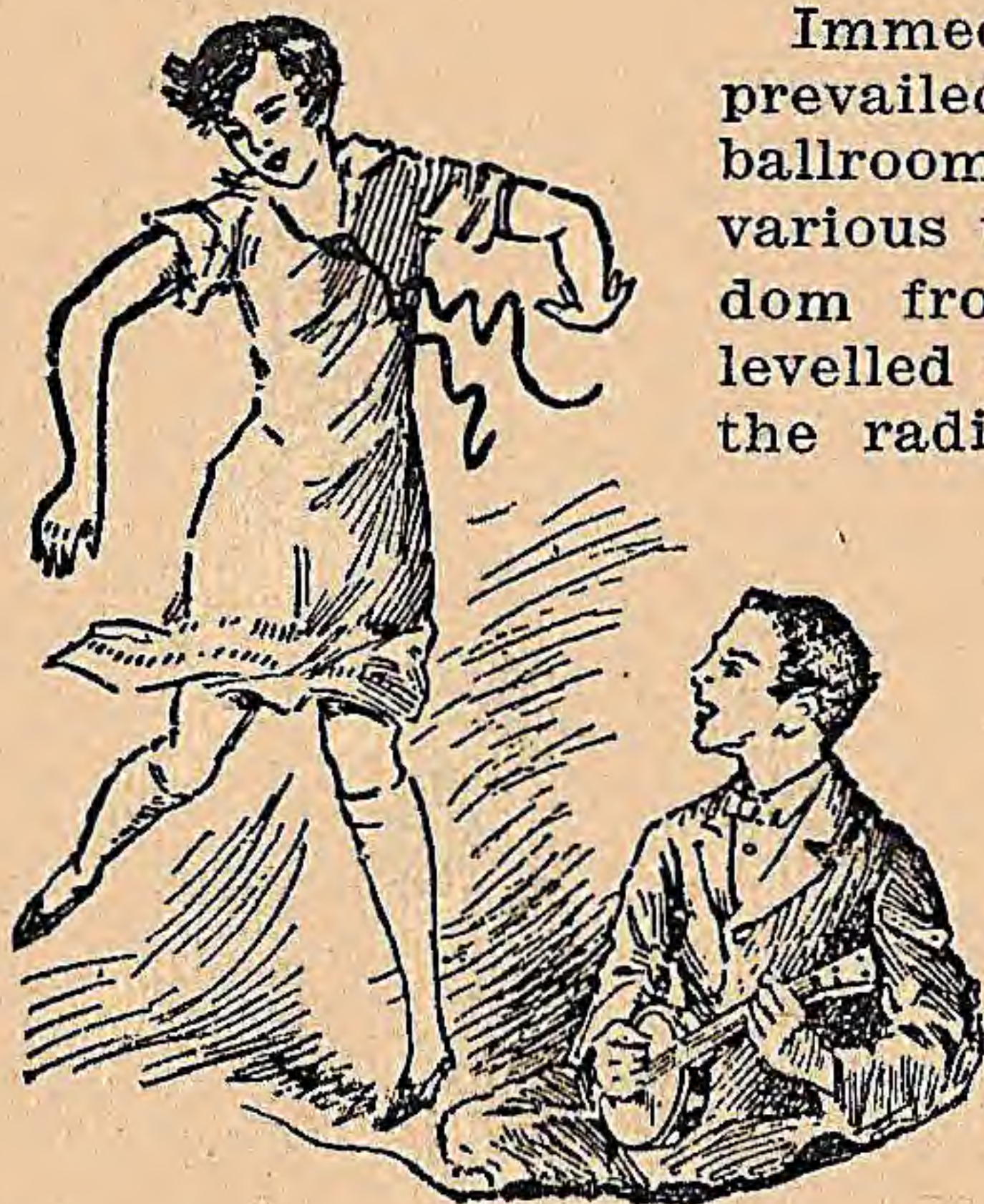
The balance apparently is lost in the next movement, to count 4, illustrated in No. 13, and the weight of the man falls forward onto the right leg—the girl onto the left leg.

Position No. 14 finds the man advancing forward, the girl backward, completing the fifth count and the figuration. The step is repeated to the other side.



## CHAPTER 5

### *The Charleston*



Immediately after the war the spirit of unrest that prevailed generally throughout the world invaded the ballroom and youthful dancers threw their energies into various types of dances that expressed the sudden freedom from older restraints and habits. Criticism was levelled at some of the dances that prevailed because of the radical departure from practices which had been accepted as standard up to that time, but the youth of the world did not care. It went right ahead and danced.

Today these dances have to a great extent passed into the limbo of more or less forgotten things, but one dance that emerged from the period mentioned above still lingers in the minds of the dancers. It is the so-called Charleston step. The Charleston rage spread over the world like wildfire. Not only American ballrooms, but also those in other parts of the world were affected by

this daring, active dance number. However, it was a dance that youth originated and which youth alone could master in a manner that made it possible to dance the steps correctly. It calls for vigorous action, something which some of the older dancers found it impossible to attain.

However, in ballrooms of today the Charleston step often is brought into play when the fox-trot is danced to exceptionally fast music. The Charleston step, properly used, often gives a pleasing variation to the standard fox-trot step and more often than not, is used only by those dancers who are rated as among the best of the ballroom devotees.

Because of the place the Charleston gained, it is well to give a description of the basic steps.

But before we do so we would like to explain that not all Charleston dancers present the steps in the same manner. Our description is taken from the manner in which the number was most generally presented during the height of the step's popularity.

To open the dance both dancers stand with their feet together, but the toes are pointing out. The first count sees the dancers bring their toes together by spreading the heels. The following count causes the dancers to bring their feet to the original position, by bringing the heels together. With these two counts passed by the dancers repeat the action. This actually represents the start of the number.

When the action has been repeated the heels are together again and then on the following count of 1 the heels must be twisted out. At the same time the right foot must be lifted from the floor.

The second count brings the heels together again. This step is repeated at this point. It must be borne in mind that the knees touch when the right foot is lifted off the floor. Also the right foot should be turned out and the toes in.



This step finished the heels are to be brought together again with the toes out. The first count sees the dancers turning the heels out and the toes in. While the dancers are doing this the left foot is being lifted off the floor. This action, like all the others, should be done fast, for on the second count the feet must be brought together again with the original position repeated.

With the feet together again (the toes out) the dancers greet the first count by twisting the heels out. At the same time they must lift the right foot from the floor. This done, they must bring the feet back into the first position. The latter takes place on the second count.

The third count is met with the movement of turning the heels out and raising the left foot from the floor, making one of the most interesting variations of the dance number. The counts, it can easily be seen, pass fast, and the fourth sees the dancers again bringing their feet together.

The Charleston is difficult to dance to slow music. Usually dancers who have mastered this step do not use it unless the orchestra swings into a fast peppy number. Even then it sometimes is not practical because of crowded conditions of the dance floor. Dancers who have not used the Charleston step to a great extent will be incined to use more than their share of the ballroom in an effort to execute the steps in peppy fashion, but this need not deter them from going on with the steps. When the dance has been sufficiently mastered the distance covered by the various steps can be toned down and used at almost any time.

The authors, however, did not include this number in this publication for the sake of urging all dancers to attempt to learn the step. It was included because of the interesting variations that can be offered in some of the faster fox-trot steps when sections of the Charleston are used.

But if the students have learned the above stages of the Charleston they do not by all means know the entire dance, for one of the most intricate parts is the walk, which usually comes in right after the conclusion of the steps outlined in preceding paragraphs.

It must be remembered that when the walk is to be started the heels are together and the toes pointing out. The first movement sees the dancers lifting the left foot from the floor with the heels turned out and the toes in. Next the dancers step forward (the second count) with the left foot and rapidly cross it before the right. The left foot is then replaced on the floor and if the dancer will remember, the toes must point out. Now this action is to be repeated, but with the right foot.

From now on let's swing into the dance as it progresses across the ballroom. Spread the heels and move the left foot forward in front of the right. Remember the toes should be turning out. The heels are then turned out, but the feet must not be lifted from the floor. The left foot is then brought back and both heels must be together.

Next place the right foot forward (in front of the left) after the heels have been spread apart. The heels are spread apart at this point and the right foot is brought back and when the step is finished the heels are together and the toes are pointing out. Sounds easy, doesn't it? But don't be too sure. There are many expert ballroom dancers who have had difficulty in mastering the Charleston. But don't let that stop you from trying.

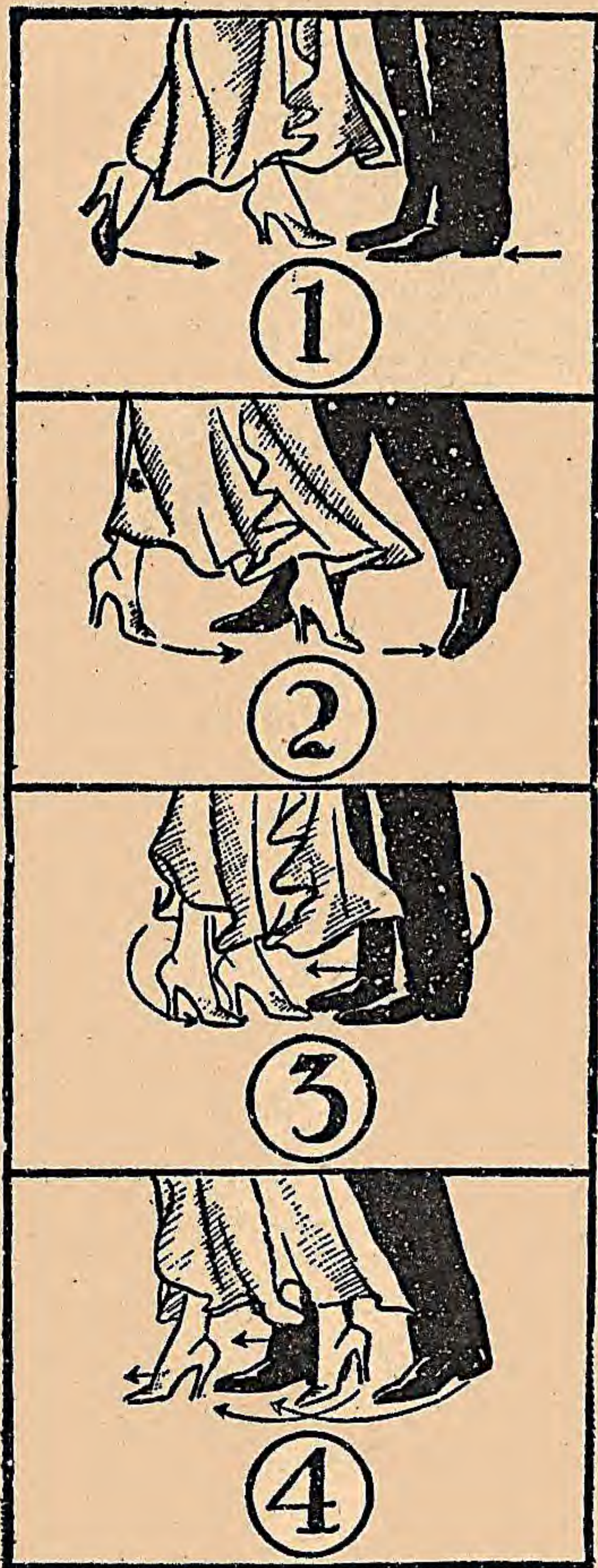
Going on from the last action the dancers again quickly turn the heels out and place the right foot backward. It should be behind the left foot when the action is finished at this point. The heels are then turned again, so that they are spread apart. The right foot is then brought forward and the completion of the dance steps finds the heels together.



## CHAPTER 6

### *The Continental*

(Illustrated On Following Pages)



A so-called "kiss dance," the "Continental," has become exceedingly popular in ballrooms all over the world. Its tempo is distinctly modern, the steps are more or less different than other "kiss dances" and its popularity is due to the smooth sequence of its steps.

To make a study of this dance step still more easy, we have not only outlined the features in pictures, but the student also will note the panels or diagrams which go into greater detail than is possible otherwise. In studying the positions of the dancers in the pictures, the student is cautioned to refer to the diagrams for here he will find important details which might otherwise escape his attention.

At the start of the dance the two partners face each other, the man taking a 1-2 step forward toward the girl, while she approaches on the 3-4 beat. As she advances she extends her right hand. Ceremoniously, he bows and kisses her hand to four distinct beats of the music. Then they assume positions for the next steps. The preliminaries explained here are accomplished in eight counts, or beats, or two bars of music.

To 4-4 rhythm they whirl, as illustrated in the second picture. Next the man turns to the right, taking two counts to each half whirl and four distinct beats to complete the circle. This movement is carefully watched to occupy six bars of music or 24 counts.

This accomplished the couple separates. The man two-taps with his left toe on the first beat; moves left foot back on the second beat and steps sideways with right on the third count. The left foot across in advance of the right on the fourth beat. The girls performs the same movements.

The fourth picture shows the couple doing a series of rhythmic whirls, each in four counts. The man turns to the right on one foot, the other being held upward and outward. The feet hit the floor for the pivot on counts of 1, 2, 3 and 4.

Next the couple skippity-hop to 4-4 time, as is illustrated in picture No. 5. On count 1, the right foot advanced, striking floor. Left foot is then lifted.







Partners hop backward on right foot, both right and left hitting floor on count 2. The same movements are repeated on 3 and 4.

Picture No. 6 illustrates this step: The man hops upward; strikes toe against floor on counts 1 and 2. Procedure is repeated on counts 3 and 4, except that the hop is on the left and kick with the right. This is repeated for the following series of four counts.

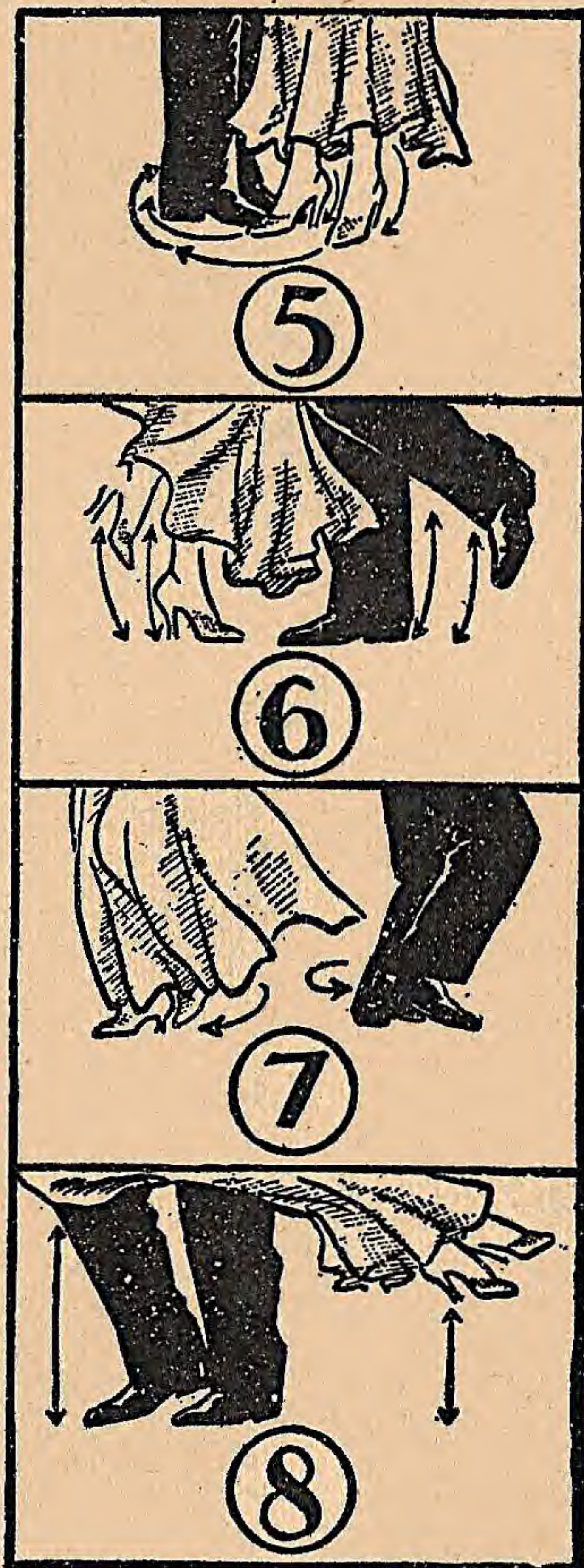
In the seventh picture the partners are shown executing the "low down" walk for two bars of music, or the count of eight. The strutting is done in a small circle, but do not cross. The shoulders should be shaken up and down in rhythm with the music.

The final picture in this series illustrates the dancers doing the climax of the dance. They start the final steps by doing a waltz whirl to three bars of music or to the count of 12 in 4-4 time. Retaining their ballroom position, they start walking forward, completing each step on the fourth beat. Steps follow on the next two beats. The kissing takes place on the fourth beat.

The introduction of the "Continental" in ballrooms has led, in some sections, to protests from certain organizations and individuals because of the so-called kissing feature. It might be well to draw the attention of both the novice and the experienced dancer to this objection before serious study of this dance step is undertaken.

We assert with confidence, that under the proper conditions and supervision, there is nothing wrong in the dance itself. If anything wrong arises from the introduction of this number into ballrooms it will be the fault of those who dance it. In the earlier sections of this book we pointed out that the proper actions always distinguished a gentleman and a lady from a certain portion of a ballroom crowd, and this holds true also in the dancing of numbers like the "Continental."

Not for a moment would we say that a girl should go to a ballroom and there dance promiscuously with strangers and end in kissing these strange men. Only those of deranged intelligence would make a statement like that. We must remember that not only do married couples attend the ballroom of today, but that a great percentage of all dancers are married and it is undoubtedly for people like this that the "Continental" will be really attractive.





## CHAPTER I

# *The Tango*



A noted dance interpreter once declared that the tango and the waltz are blood-cousins. Other distinguished dance interpreters assert that the tango is to South American and other Latin countries what the waltz has always been to the European nations. Perhaps this contention arose because a dancer who really understands the waltz invariably becomes an excellent interpreter of the tango. This has been especially true in the better class of ball-rooms.

Just how the tango came to gain much of the popularity it has assumed is not exactly clear, but there are many who assert that Rudolph Valentino was responsible for the sudden widespread acclaim it found. However, we are prone to believe that the tango was danced generally before he made it famous, with the exception that his interpretation caused sudden renewed interest.

As in most other dances there are splendid opportunities for variations in the tango. There are numerous side steps. These sidesteps are extremely important to the general appear-

ance of the number, but for the beginner it is recommended that he study first the basic principles of the number before he starts to do the various extras. The sidesteps will be much easier to learn if the preliminaries are thoroughly mastered.

The dance should be performed to very slow music, usually very slow fox-trot music. This statement undoubtedly will bring to your mind the reason for the impression that the waltz and the tango are related. The man, at the opening of the dance, takes three long steps forward on the first three counts. On the fourth count he closes up to the left foot. To properly start the dance, this figure should be danced four times. Many dancers regard this as an excellent beginning for this dance number and it certainly has proved one of the most popular.

Once this start has been made it will be more or less up to the individual dancers to inaugurate the many innovations and promenades. We shall explain a few of the more popular promenades with the admonition that they are not hard to learn, for there has been the impression that the tango is a difficult number.

### SIDE PROMENADE

#### Man's Steps

1. Left foot steps to the side. Slow.
2. Right foot crosses in front of left foot. Quick.
3. Left foot steps to the side. Quick.
4. Right foot closes to left foot. Slow.

#### Partner's Steps

1. Right foot steps to the side. Slow.
1. Left foot crosses in front of right foot. Quick.



3. Right foot steps to the side. Quick.
  4. Left foot closes to right foot. Slow.
- After this movement, go into the progressive side step.

### OPEN PROMENADE

This is not a basic step, but makes an attractive variation.

#### Man's Steps

1. Left foot steps to the side. Slow.
2. Right foot crosses in front of left foot. Quick.
3. Left foot closes to right foot. Quick.
4. Right foot steps to the side. Slow.

#### Partner's Steps

1. Right foot steps to the side. Slow.
2. Left foot crosses in front of right foot. Quick.
3. Right foot steps to the side. Quick. (Make this a short step.)
4. Left foot steps to the side. Slow. (Also a short step.)

Here are two further tango variations. The first is a rocking movement, and quite simple. From our description of the man's steps, his partner's may be followed.

#### Man's Steps

1. Right foot steps forward, and turns to right. Slow.
2. Left foot rocks back. (Ball of foot.) Quick.
3. Right foot rocks forward. (Heel.) Quick.
4. Left foot rocks back. (Ball of foot.) Slow.
5. Right foot steps back and turns to left. Quick.
6. Left foot steps to the side. Quick.
7. Right foot closes to left foot. Slow.

The amount of turn at the first step is about one-half.

The second variation is a recent innovation, and is perhaps the most difficult of the tango movements. The partner's steps are quite different.

Don't tackle this until you have mastered all the other movements.

#### Man's Steps

Start with the first two steps of a progressive side step. Then:

1. Left foot steps forward. Slow.
2. Right foot steps forward diagonally to right. Slow.
3. Left foot steps forward. Slow.
4. Right foot steps forward, bringing partner outside you.

Go immediately into the progressive side step.

#### Partner's Steps

Complete the three steps of the progressive side step. Then:

1. Left foot steps back and turns to right. Quick.
2. Right foot closes up to left foot. Quick.
3. Left foot steps forward and turns to left. Quick.
4. Right foot closes up to left foot. Quick.
5. Left foot steps back. Slow.

You will notice at the beginning that when the man is making his first step of the actual movement, his partner is making her third in the progressive side step. You will need to practice the entire movement very thoroughly with your partner before trying it in public, as the absence of the quick, quick, slow rhythm is apt to be disturbing.



## CHAPTER 8

# ***The College Rhumba***

(Illustrated On Following Pages)



"The College Rhumba" has been described as a dance which fully gives expression to the snap and vivacity of many youthful dancers. Originated during the popularity of a motion picture, the dance at first was usually accompanied by a musical hit entitled "College Rhythm," but the steps have been varied and different expressions placed on its interpretation, so it was thought wise to explain the fundamentals in this book.

In explaining the dance steps, careful reference to the accompanying set of pictures should be observed, because there the details can better be studied than by mere consideration of the printed dance directions. Using the premise that the "College Rhythm" tune will be used in the first consideration of this popular dance step, the pictures and explanation were based on this belief.

The dance, as the first picture shows, is started by the partners facing each other and then snapping their fingers. The music goes rapidly on—and it might be wise to say now that the words should be carefully studied also—and when the phrase "Walk around a bit" is reached, the partners do so, as indicated in picture No. 2. At this time both walk around in complete circles, the girl to the right and the man to the left, both making full use of the tempo, and swaying along with the music. Both finished dancers and students should constantly bear in mind the fact that this is a fast dance, and the one illustrated in the second picture should be regarded as a fast walk, and almost a glide.

Picture No. 3 and the third step brings the dancers to the "Shake the shoulders" section of the words of the song and music. The girl at this time stands with her weight on her left foot. The man stands facing her with his weight on his right foot. It should be noted that their hands are joined. Both shake their shoulders.

As this section of the dance steps are completed the music and words swing into the part of the tune using the words "Go to town a bit" and here the man's right arm is around the girl, while her left arm is around him, as shown in picture No. 4. Quickly they clasp their free hands and swing to face outward and the girl then puts out her left foot, while the man, at the same time, puts out his right. Then both strut and the feet are alternated, repeating the latter once.

These steps completed the song has swung into "When it's gotcha you'll get hotcha" and at this point the two partners sway together exactly four times, referring to picture No. 5. After swaying four times the partners stop, the



## The College Rhumba





# The College Rhumba





girl with her right foot forward, the man with his left, their cheeks being together. Care must be taken that the feet do not move and the attitude is known as the break, which must be held for four counts. To each of the four counts the bodies sway forward and back.

In the next position the man and the girl strut toward each other. Picture No. 6 indicates the position as the partners meet. As they meet both bend their knees while the girl lifts her skirt a little while the man either lifts his trousers slightly or puts out his hands as our picture illustrates. This movement is timed to come at a point when the words in the song reach "Lift your skirts or lift your pants a bit; first you strut, then dance a bit."

The tempo of the music and the words of the song swing into "Do it low down, hi-de-ho-down, that's the college rhythm" and here the partners swing outward, side by side, as indicated in picture No. 7. Their inside arms are around each other as they next do the break, the same as was shown in picture No. 5.

Leaving this position, the following finds them facing each other, the palms of their hands touching as shown in the following picture, No. 8. The word of the song have now reached "First you sway and then you step," and both sway sideways.

The fast tempo swings on and the words "Add a little rhumba" finds the partners facing each other as the next step, illustrated in picture No. 9. The girl's hands are on the man's shoulders and they now do four rhumba steps, the girl stepping right, left and right: the man stepping left, right and left. These steps are taken in fast measure.

By this time the song has come to the point where the words say "It's so easy, there's no trick to it. Learn it quick and keep the kick in it. Hey, professor, yes, sir; yes, sir; that's college rhythm." The partners at this point sway, then a complete turn and end the dance with the college rhumba break, as the concluding picture in that series shows.



## CHAPTER 9

# *The Grand March*



The grand march is a brilliant feature of every ball. It is generally the signal for the opening of festivities. It is led either by the floor manager or the president, accompanied by their ladies; they are followed by the other officers according to their rank; then by the other members and their ladies; and last, but not least, by their friends and guests of the evening.

The above is generally the rule, but there are some exceptions; for instance, if the ball is attended by some popular prominent personage, such as a member of congress, senator, or distinguished scholar, etc., as a matter of courtesy they are invited to open the ball by leading the grand march. All military balls are mostly opened as above exception states.

Some balls are opened by a waltz; this is done when there are not enough in attendance to perform the figures and evolutions of the grand march.

Other balls open with a Lancers, followed by four or five other dances, and then the grand march; that is usually done when there is some presentation to be made to some popular person or persons present.

In the grand march each gentleman, accompanied by a lady, whom he meets at the door of the ladies' parlor, takes his position in the march, keeping correct time to the music, which is either 2-4, 4-4, or 6-8 time, and should not be either too fast or too slow.

### THE MARCH IN FILE

As soon as all are in order the leader should head the line of march up the middle of the room; when he has reached the top he turns to the left, and his partner to the right; the gentlemen all follow him in single file, the ladies following the leading lady in the same manner; when the leaders of the two lines arrive at the bottom they pass to the left of each other, the gentlemen marching round the room on the outside, and the ladies inside them and in the opposite direction. When the first gentleman meets his partner again at the top of the room, they both march together again round the room to the right, followed by the other couples in their order. The leader should be careful to introduce sufficient plain marching between each figure to get all the couples following him in column before commencing a new evolution.

### THE MARCH IN COLUMN

The first couple lead round the room, the way of the clock, until the leader reaches the bottom left-hand corner. There, instead of turning upwards at right angles up the side of the room, the first couple should file to the right and march in a line parallel with the advancing couples, but in an opposite direction across the room; as each couple successively arrives at the same corner, they file to the right and follow their leader. When the leader has gotten across the room, the first couple should file to the left and march straight back again, and so on, forming a serpentine line of march backwards and forwards across the room until the top of the room is reached. To make



this effective, it requires a considerable number of couples, so that there will be at least four lines constantly passing each other in opposite directions, and forming a very pleasing appearance. When the first couple reach the top of the room they lead the march round the room again, until all the couples are following them in regular column.

### THE MARCH BY PLATOONS

The first couple lead the march up the center of the room. As they reach the top, the first couple passes round to the right; the second couple to the left; the remaining odd couples in their order to the right, and the even couples following to the left. All thus march down their side of the room, until they meet in the middle at the bottom. There they turn up the center again four abreast. Arriving at the top, the first four wheel round by the right; the second four wheel round by the left, and so on alternately, each division marching down its side of the room. When they meet at the bottom they advance up the center again, eight abreast. At the top of the room the first and third eight wheel to the right, and the second and fourth wheel to the left, each succeeding eight wheeling right and left alternately, down the sides of the room, meeting at bottom, and marching up the center sixteen abreast, thus forming full lines. At the top of the room all halt, the first, third, etc., (odd) lines face all to the right; the second, fourth, etc., (even) lines all to the left, the gentlemen step up by the side of their lady partners, and the front line marches off in couples to the right, the other lines following in their track, in the same manner as in the march by columns, and finishing in the same way laid down in that march.

### THE ARBOR MARCH

All the couples march round the room in order. The first couple join right hands, stop, and raise their hands, forming an arch. The second couple pass underneath the arch, the gentlemen first, and form another arch; the third couple pass under both and also form an arch, and so on, each couple passing through the arches ahead of them in turn, until one continuous arch has been formed. The first couple (now in the rear) then passes through and out at the front end of the arbor, followed by each rear couple in succession, until the arches have all disappeared. If the number of couples is large, the first couple can follow the last couple at once under the arches, if preferred, and repeat the arbor continuously as long as may be desired. The plain march in couples is then resumed, until the line of march is in regular order again.

### THE SERPENTINE MARCH

The couples march once round the room, the way of the clock. The leader steps in front of his lady and leads the way up the center of the room; as each couple turns to go up the center, each gentleman steps into single line ahead of his lady, forming by degrees the whole couples into single file. When the first gentleman reach the top of the room, he leads the way to the right entirely round and round the room, each successive round passing inside the former, describing a spiral track towards the center of the room. As soon as the inner coil becomes small, the leader turns sharp round to the left and retraces his steps between the coils, until he marches between the coils entirely out of them. He continues his march until all the coils are unwound, and then each gentleman retires a step to the left of his lady partner, and the march is continued in column until all the couples have fallen into regular order again.

At the conclusion of the march, the leader stops, gives a signal for the music to be changed into a waltz, and leads off with his partner, followed by the other couples in succession until the dancing becomes general.



### GENERAL REMARKS

In order to ensure success in a march of this description, no gentleman can be allowed to act as cavalier to two ladies, as the movements require all to march in couples. The leader should regulate his pace to suit circumstances, endeavoring always to keep the line of march unbroken and the couples at uniform distances from each other. The couples, also, must follow exactly in the track of those before them and of the leader, keeping correct time with the music, and conforming in every particular with the leader's movements.

Other combinations can be introduced, according to the fancy and invention of the leader, but the five movements here given are very neat and effective, and will be found quite sufficient to entertain, without rendering the march tedious and wearing to those participating in it before the dancing commences.

### POP GOES THE WEASEL

The name of this figure very naturally and correctly suggests a lively movement, and very scant time for confidential conversation. It is performed in the same position as a contra dance, the gentlemen in one line and the ladies in another line opposite, partners facing each other, and is danced to the tune from which it derives its name. The music itself suggests the step used throughout the figure, which is an easy swinging trot, not violent, but decidedly meaning business. Commence with the music, and great care should be taken throughout that each movement begins and ends in exact time with the music.

Head Couple Down the Middle—Count eight (exactly); back again to place; count eight.

Down the Outside.—The gentleman turns to the left, and the lady to the right, outside their respective lines, count eight; back again to places; count eight.

Right Hands Across with Second Lady.—Head couple and second lady cross right hands and swing to the left; count eight.

Left Hands Across.—The three drop right hands, turn, cross left hands and swing to the right; count four. The second lady passes quickly under the raised hands of the second couple to her place; all sing "Pop Goes the Weasel"; count four.

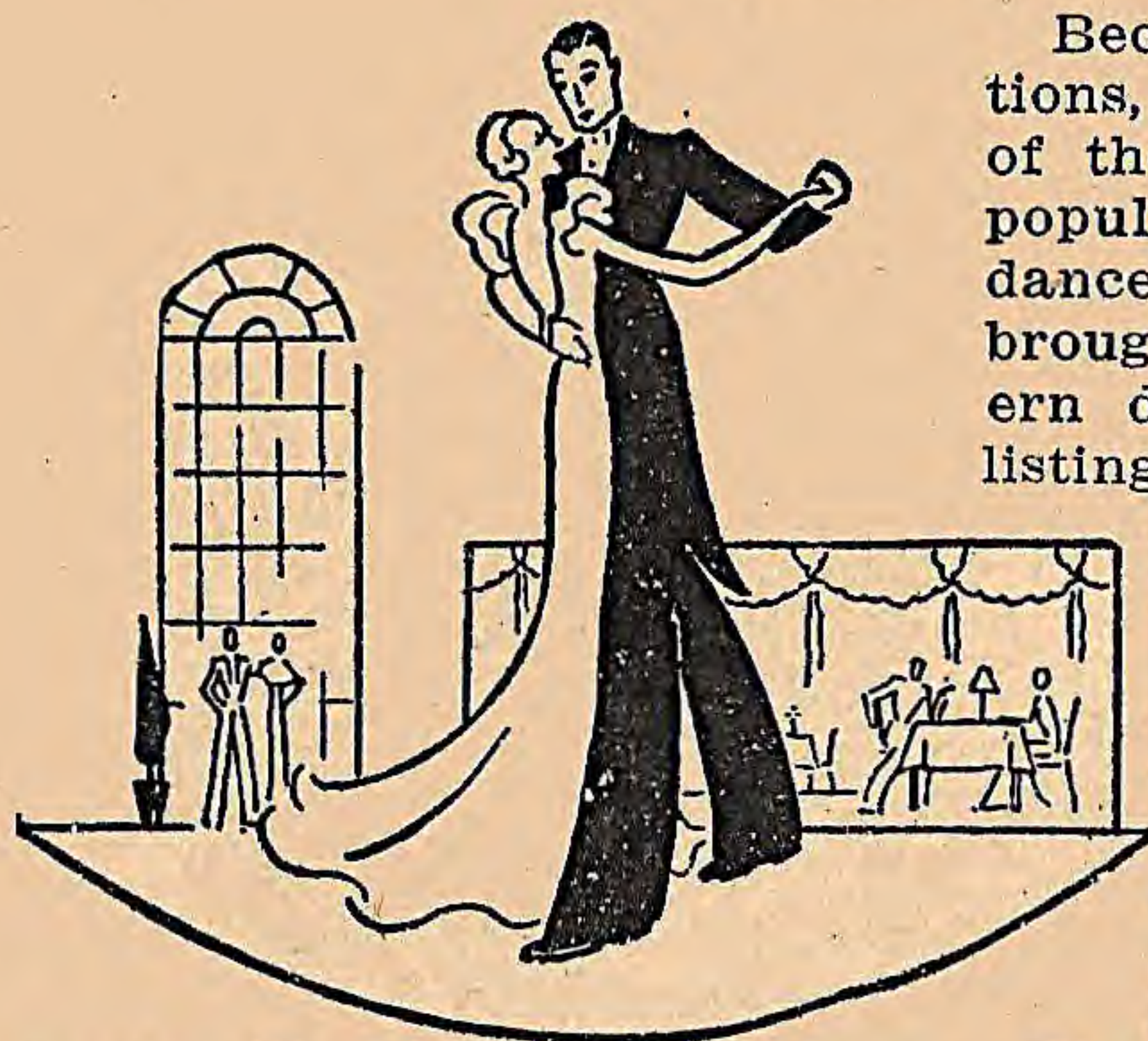
Right Hands Across with Second Gentleman.—The head couples cross right hands with next gentleman, and swing round to the left; count eight; change hands, and swing left hands round to the right, count four. Gentleman passes under the arms of head couple, "Pop Goes the Weasel," count four. As soon as a couple has been "popped," the gentleman and lady move up a step on their respective lines, so as to leave a gap between them and the next couple. The head couple repeat the whole figure, turning and "popping" the third couple, and so each couple in succession, until they arrive at the bottom of the lines. As soon as the head couple has finished with the third couple, the second couple (now the head of the lines) should also commence, and so keep as many couples in motion as can be done without mutual interference.

This is one of the dances that always ends when the music stops.



## CHAPTER 10

### ***The Manhattan*** (Illustrated On Following Pages)



Because of its ultra-modern steps and gyrations, the Manhattan has been called a dance of the future, but it has proven exceedingly popular in many sections of the country where dancers insist that everything that's new be brought to the ballroom. Feeling that no modern dance book would be complete without listing this new dance step, the publishers decided to include the basic outline of the Manhattan's steps in this publication.

Picture No. 1 shows the stance that should be assumed for the initial step in the Manhattan. The first actual steps are illustrated in the second picture and consist of a movement to the left, the partners crossing the right foot in front of the left. The man's body remains

erect with his left arm down. The girl's right hand remains in the man's right. However, she sways back slightly, her head falling near the man's left shoulder.

Picture No. 3 shows the girl swinging the left foot out and making a right inside turn on her right foot. The man turns with her and both bend back as they step forward to the right. The hands are joined at the girl's hips. The dancers step forward with opposite legs extended.

The following steps and postures see the girl crossing in front of the man, with her back to the line of dancing, or the audience, as the case may be, and as shown in picture No. 4. The partners do a half turn together, going to their right. Their opposite hands are still joined. The girl's pose, as fully illustrated, is a backward sway.

Continuing this movement as part of the next step, as shown in picture No. 5, the girl, in coming out of the turn, swings out from the man, with the man leaning backward. The girl's right arm is extended to join his right hand. Both left arms are extended above the girls' head with the hands joined.

Next the girl steps forward to the left, raising the right leg high, as illustrated in picture No. 6. The man follows, his hands supporting her shoulders and both dancers sway backward from the hips. The girl's face now should be toward the line of dance or to the audience, again as the case may be.

At this point one of the more or less acrobatic features of the dance enters into the sequence of the steps. The girl takes a few running steps across the floor with the man following with a fast glide step just as swift as the girl. He falls to the stage behind her, as picture No. 7 shows. The girl's right arm rests on his right shoulder with her left arm raised to her head. The man's hands should rest on the floor for support.

In the next movement the man jumps swiftly to his feet. His left hand and the girl's right hand join, as the picture, No. 8, indicates. Their arms are

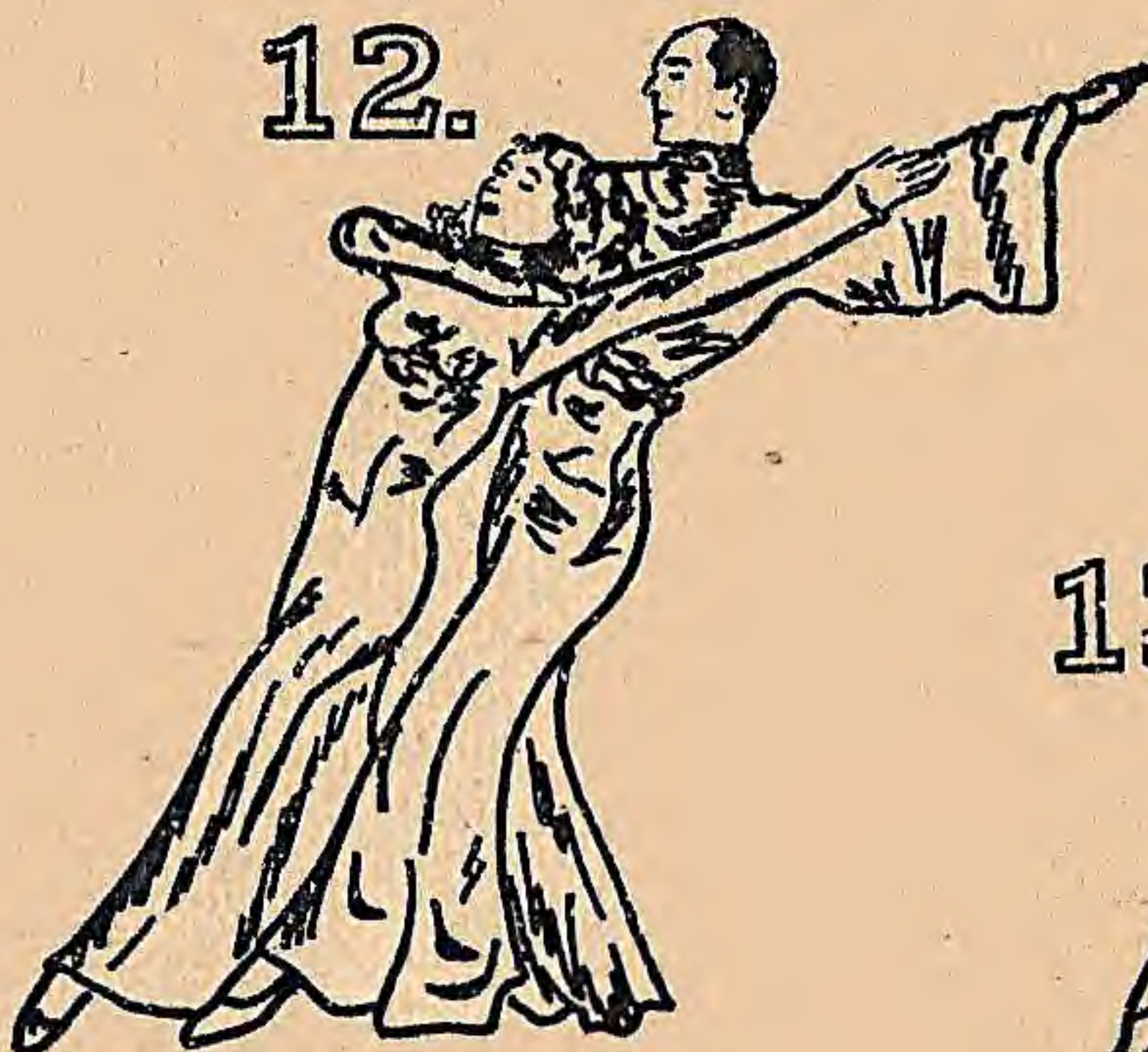


# The Manhattan





# The Manhattan



across his chest. The opposite arms are raised above their heads, with the hands joined. The following movement is a fast turn to the right.

When the dancers come out of the turn of the preceding steps, the man stops abruptly. The girl falls backward into his arms, as picture No. 9 suggests, and her left leg is extended before her. During this movement her right arm is around her partner's shoulder, and the pose should be held for a moment.

The tenth movement provides for the girl taking two steps forward, her body swaying forward at the same time and extending her right arm upward. The man extends his right leg in the opposite direction at the same time leaning backward, close to the girl. The man's arm should be kept straight down.

Following this, the girl does an inside left turn with her left foot and steps out with her right foot into a deep bend, illustrated in picture No. 11. The man leans toward her, giving her support with the right arm.

A slow motion turn follows, going to the right in single file step, close together. Their left arms are extended in a continuation of the body lines, as



picture No. 12 shows. Both sway backward, with the girl's head almost resting on the man's chest.

For the following movement the single file step is continued, as picture No. 13 proves, but the arm positions are changed. The girl's face is framed by the man's right and her right arms. The other arms are extended downward, palms of the hands meeting.

The succeeding movement is one of the most intricate connected with this dance, for the man must swing the girl around, giving her the momentum for a graceful leap in the opposite direction, her right arm being extended forward and her left held upward, as illustration No. 14 shows. The girl alights on her left foot.

The final movements consist of the girl gliding to a stop and turning. The man, who has followed her, slides to his knees and catches her right hand in both of his hands, as picture No. 15 indicates. The girl's left arm is across her body and she bends backwards from the waist, turning her face toward the audience or line of dance, as the case may be.



## CHAPTER 11

### *Art Of Calling*



There are comparatively few persons, even among habitual dancers, who are so thoroughly drilled in all the figures of the different varieties of quadrilles that they can perform the movements with unerring precision; in order, therefore, to relieve the mind and prevent confusion, it is necessary for some person, preferably not one of the dancers, to call out the details of each figure for the general direction of the dancers. The individual who does this is usually the leader of the orchestra, who is supposed to understand the routine thoroughly. In some of the fancy quadrilles, the figures introduced are left largely to his discretion, and it necessarily follows that he must have considerable experience in order to fulfill his duties creditably.

First. He should ascertain by experiment what pitch of voice is most perfectly audible with the least possible noise. The sounds of the music, the tread of the dancers, and the hum of conversation, offer certain impediments to be overcome, and they may be, without any approach to shouting, if a proper pitch of the voice be employed.

Second. Every word should be clearly enunciated, as nothing is more unintelligible than a string of words run one into the other.

Third. Not a word should be used beyond what is absolutely necessary to make the call plain.

Fourth. The call should be so timed that the last word of the command is finished at the moment that the corresponding movement is to be begun.

Fifth. The call should not be made an instant sooner than is necessary. If the word of command is given in a short and distinct manner, the time occupied by the musical bar or measure preceding the movement is generally ample for all ordinary purposes.

#### EXPLANATION OF QUADRILLE STEPS AND MOVEMENTS

**Right and Left Across.**—Two couples cross over, taking four steps; each person gives right hand in passing to opposite person, then joins left hands with partners; each couple turns half round in opposite couple's places, and return immediately back to their proper positions in the same manner.

**Balance.**—Partners cross hands—right hands uppermost, and promenade to the right to opposite couple's places, taking eight steps, and return in the same manner.

**Ladies Chain.**—Two ladies cross over, giving each other right hands in passing, and turn opposite gentleman with left hands, and return to places in the same manner.

**Forward Two or Forward and Back.**—Commence with right foot, take three steps forward, and bring the left foot behind the right; count four, then take three steps backward, commencing with the left foot, and bring the right foot in front of the left; count four.



**Cross Over.**—Two couples cross straight over to opposite places, taking eight ordinary walking steps—the ladies passing on the inside and the gentlemen on the outside.

**Chassez.**—Partners face each other, and take four steps forward and four steps backward—the same as in "Forward Two."

**Right Hand Across and Left Hand Back.**—Two couples cross over, taking eight steps, and give right hands in passing to opposite person; return with eight steps, and give left hand in passing. The ladies retain left hands of opposite gentleman and cross right hands, and extend the same to their partners.

**Balance in Place.**—Slide the right foot to the right, and bring the left foot in front of the right in third position; count two; slide the left foot to the left, and bring the right foot in front of the left in the third position; count two; repeat the above; count four.

**Balance to Corners.**—Is executed the same as "Chassez."

**Hands All Round.**—All join hands in a circle and move around to the left.

**All Promenade.**—Give both hands to partners—the hands crossed, right hand uppermost, and move in a circle to the right.

## THE PLAIN QUADRILLE

### First Figure

**Head Couples Right and Left Across.**—The first and second couples cross over; each gentleman and opposite lady touch right hands in passing, the gentleman then extends his left hand to his partner, turning her half round, occupying opposite couple's place. This takes up eight counts. This same movement is repeated in returning, which brings the couples to their original positions.

**Head Couples Balance.**—Each gentleman crosses hands with his partner, and promenades to the opposite side, passing opposite couple to the right, counting eight. Return to places again, passing to the right, counting eight.

**Head Couples, Ladies Chain.**—The ladies of head couples cross over, giving right hand in passing, and then left hand to opposite gentleman, who turns her half round, eight counts; the ladies then return by repeating the same movement, which brings them back to their original places.

**Head Couples Balance.**—This is performed the same as explained above. The entire foregoing figure is then repeated by the side couples.

### Second Figure

**Head Couples Forward and Back.**—First (and second) gentleman joins right hands with his partner; the head couples advance together four steps and retire to places, eight steps.

**Cross Over.**—Again advance, drop hands, and proceed straight across, each lady passing between opposite couple; count eight.

**Chassez to Partners.**—The partners face each other and chassez four steps to the right and four steps back again to the left; count eight.

**Cross Over.**—Straight to places as before, each lady passing between opposite couples.

**Head Couples Balance.**—In same manner as described in the First Figure. The whole movement is then repeated by the head couples, and performed twice by the sides.

### Third Figure

**Right Hand Across.**—Move entirely across the set, extending the right hand and moving on the right of the opposite lady or gentleman's place, and turn half round, so as to face the same lady or gentleman, four bars, returning, perform the steps very short; move on the left of the same lady or gentleman; at the same time give and retain the left hand; turn slowly to the left and



give right hand to partners, forming a close square, four bars. In this position ladies' hands or arms form a cross, and the gentlemen's arms extended to the right and left. "Balance" in one place by simply sliding right foot to second; left behind to third, count two; left to second, right behind to third, count four; right again to second, and left behind to third, count six; left to second and right behind to third, count eight, four bars.

Ladies Forward.—The two ladies forward and back, four bars.

Gentlemen Forward.—The two gentlemen forward and back, four bars.

Forward Four.—Both couples advance and retire, four bars.

Half Right and Left.—Both couples return to their respective places, moving on the right of the one directly opposite, and give left hand to partner, turn half round into places, four bars; thus completing the number in eight half figures during sixty-four bars of music.

#### FOURTH FIGURE

Head Couples Forward Four.—Each gentleman of the head couples joins right hands with his partner, advances four steps and retires, count eight. Again advances four steps; first gentleman leaves his partner, who joins left hands with opposite gentleman, who retires with both ladies; the first gentleman retiring to his place alone; eight counts.

Forward Three.—The second gentleman and two ladies advance four steps, and retire; he again advances and hands the two ladies to first gentleman (who advances to receive them) and retires, the three retiring at the same time; eight counts. The first gentleman and two ladies advance four steps and retire; advance again and meet the second gentleman, all joining hands in a circle; count eight.

Four Hands Half Round.—The four dancers turn half round to the left, and each couple then retires to opposite couple's place; count eight.

Half Right and Left.—Both couples cross over, the ladies passing between the opposite couple, and partners turn left hands to places; count eight.

The same figure is repeated, the second gentleman leaving partner with the first gentleman. The same is then performed twice by the sides, the third and fourth couples leading off in rotation.

#### FIFTH FIGURE

This figure consists of repetitions of portions of the First and Second Figures.

Head Ladies Chain.—The same as in First Figure.

Head Couples Forward and Back.—The same as in Second Figure.

Head Couples Balance.—After fourth "Balance," "All Chassez."

Performed twice by head couples, and twice by side couples. Very frequently "Hands all around" is introduced instead of "Ladies chain." This is performed by all joining hands in a circle, swinging to the left, taking eight steps, and back again to the right, taking eight steps, or sixteen steps to the left entirely around.

#### THE LANCERS

##### First Figure

Head Couples Forward four steps and back, forward again, and turn opposite person with both hands, and return to places.

Cross Over.—The first couple join hands and cross over; the second couple separates to permit the first couple to pass through. Returning, the second couple joins hands, and pass through first couple.

Balance to Corners.—All the ladies balance to the gentlemen on their right, at the same time all the gentlemen balance to the ladies on their left.

Repeated by head couples, except in "Cross over," the second couple first passes between.

The same for side couples.



**Second Figure**

Head Couples Forward four steps and back, forward again, the ladies remaining in the center, back to back, and salute partners.

Chassez, and turn partners to places.

Side Couples Separate.—The side couples separate and join hands with head couples.

All Forward and Back.—The two lines forward four steps and retire; forward again and turn partners to places.

Repeated by head couples. The same for side couples.

**Third Figure**

Head Couples Forward four steps and retire; forward again, and salute opposite couple and retire.

**Fourth Figure**

Head Couples Lead to the Right, and salute side couples on their right; then lead to the side couple on their left and salute. Return to places and salute partners.

Right and Left Across.—The same as in First Figure of the "Plain Quadrille." The second time the head couples execute this figure, they lead to the side couples on their left and salute, and then to the couples on their right.

The same for side couples.

**Fifth Figure**

One Couple Waltz Around.—Each couple take their turn in waltzing round the set, a different couple each time this figure is performed.

March.—Each couple in turn march up and down the set and back to place.

All Forward and Turn.—All join hands, forward and back, forward again, release hands and turn partners to place.

**THE SARATOGA LANCERS****First Figure**

Head Couples to the Right.—The head couples lead to the side couples on their right, the side couples advancing to meet them; both salute and turn opposite person with both hands.

Cross Over.—The head couples pass through the side couples; returning, the side couples pass through the head couples, and return to places.

All Turn Corners with the right hand, and partners with the left hand.

This figure is repeated by the head couples leading off to the left. The same is repeated twice by side couples.

**Second Figure**

All Forward and Back.

All Forward Again, ladies remaining in the center.

All Chassez, and Form in Basket.

Hands All Round (or Promenade).

This figure is executed four times, third and fourth time gentlemen in center.

**Third Figure**

All Forward and Back.

All Forward Again and Salute.

Ladies Double Chain.—This is similar to the "Ladies Chain," except that the side couples perform the figure at the same time with the head couples, and is executed in the following manner: The four ladies cross right hands, go half round, and turn opposite gentleman with left hand; cross right hands again, go half round and turn partners with left hand.

This figure is performed four times, third and fourth times, "Gentlemen chain," or "Promenade."



**Fourth Figure**

Head Couples Lead to the Right, salute; lead to the left, salute; return to places, salute partners.

Heads cross over, sides cross over; heads return to places; sides return to places.

Heads repeat by leading to the left. Heads and sides perform these movements twice, second time leading to left and right.

**Fifth Figure**

Grand Chain, as in Fifth Figure of the "Lancers," or "All right and left half round, and return the other way back," as explained in the Fifth Figure of the "Waltz Quadrille."

First Couple Promenade and face outward; the other couples fall in behind. Couples face each other, and forward and back twice (or wave movement).

All March.—The ladies countermarch to the right, gentlemen to the left, meeting at the foot; the ladies march to the head of the line by going on the inside, the gentlemen going on the outside, then form two lines, all facing partners.

All Forward and Back, and turn partners to places.

This is repeated four times, the couples in their order taking the lead.

**THE WALTZ OF YESTERDAY****Music in 3-4 or 3-8 Time**

Stand with the right foot in the hollow of the left.

Move the right foot out from the hollow of the left about six inches; count one.

Move the left foot forward beyond the right, so that the heel of the left foot will be almost close to the hollow of the right, about two inches space between the heel of the left and the hollow of the right; count two. The heel of the left foot should not touch the floor.

Raise the heel of the right foot, and turn to the right on both feet; use the ball of the foot in turning, both heels being about one half inch from the floor, so as to bring the heel of the right foot to the toe of the left; count three.

Move the left foot back from the right about two inches; count one.

Bring the toe of the right foot to the heel of the left; count two.

Raise both heels and turn to the right as before; count three.

This is called waltzing to the right. To waltz to the left perform the same movements, but commence with the left foot and turn to the left as follows:

Stand with the left foot in the hollow of the right.

Move the left foot out from the hollow of the right about six inches; count one.

Move the right foot forward beyond the left, so that the heel of the right foot will be almost close to the left—about two inches between; count two. The heel of the right foot should not touch the floor.

Raise the heel of the left foot, then turn to the left on both feet, so as to bring the heel of the left foot to the toe of the right; count three.

Move the right foot back from the left about two inches; count one.

Bring the toe of the left foot to the heel of the right; count two.

Raise both heels and turn to the left; count three.

First practice turning to the right, so as to be able to go round the room continuously without stopping, then practice turning to the left in the same manner; after which practice by turning from one direction to the other without stopping. The same should be done with all the round dances; and turning to the left should be practiced most, as it is the most difficult to accomplish correctly.



## THE PLAIN WALTZ

## Music in 3-4 Time

Our grandfathers and their stately partners used to waltz around each other almost on a pivot, as it were, and they needed only two bars, or six beats, to perform a complete revolution; this method of rapid gyration unceasingly in one direction induced giddiness and fatigue in a very short time. In the modern style of waltzing the steps are more open and extended, and four bars or twelve beats may be occupied in completing one entire turn; this renders it equally easy to turn forwards or reverse, or, in fact, in any direction that the fancy may suggest or circumstances (a crowded room, for instance) may demand; and the movement becomes easy, undulating, and, if well danced, graceful in the extreme.

The main distinction between the old and new style may be concisely summed up as follows: In the old style, the slide of the left foot in beat one, and the right in beat four, is sideways and partially turning at the same time; in the new style, the glide of the left foot in beat one is exactly backward, and that of the right in beat four is exactly forward in a straight line, without a "shadow of turning," the turn being confined solely to beats two, three, and five, six.

## Gentleman

Take the third position, right foot in front.

1. Glide the left foot directly backward about 12 inches (fourth position); count one.
2. Pass the right foot two or three inches behind the left heel, at the same time turning on the ball of each foot; count two.
3. Complete the turn by bringing the right foot front in the third position; count three.
4. Glide the right foot directly forward about 12 inches (fourth position); count four.
5. Advance the left foot about six inches in front of the right, at the same time turning on the ball of each foot; count five.
6. Complete the turn by bringing the right foot in front in the third position; count six.

## Lady

The lady commences at No. 4, continuing thus: 4, 5, 6, 1, 2, 3, without changing. The gentleman executing 1, 2, 3, while the lady executes 4, 5, 6; this continues without variation throughout the waltz.

## THE REVERSE OR CHANGE TO THE LEFT

The movement in the reverse direction is effected by substituting the left foot for the right foot in the foregoing explanation. The left foot is glided directly forward at 4 (instead of the right); and the right foot glides directly backward at 1 (instead of the left). The steps corresponding with 2 and 5 are relatively the same, and the turn on 3 and 6 is in the opposite direction. It is easiest to change from the forward (or turn to the right) to the reverse when the gentleman is going to count four. Thus:

## Gentleman

1. Glide the left foot directly forward; count one.
2. Advance the right foot six inches in front of the left, at the same time turning on the ball of each foot toward the left hand; count two.
3. Complete the turn to the left, by bringing the left foot in front in the third position; count three.
4. Glide the right foot backward; count four.
5. Pass the left behind the right, at the same time turning toward the left hand, on the ball of the feet; count five.



6. Complete the turn to the left, by bringing the left foot front in the third position; count six.

### Lady

It seems almost needless to say that the lady accommodates herself to her partner by executing 4, 5, 6, of the above, while the gentleman performs 1, 2, 3, and so on until the turn to the left or regular direction is again resumed.

### THE GLIDE WALTZ

1. Step straight backward with the left foot to fourth position; count one.
2. Draw right foot to the left, to first position; count two.
3. Step lightly backward to nearly third position; count three, making quarter turn.
4. Step straight forward with the right foot to fourth position; count four.
5. Draw left foot to right in first position; count five.
6. Step slightly forward with right foot toward third position, making quarter turn; count six.

### TO REVERSE TO THE LEFT

Step straight backward with the right foot to fourth position, count one; draw left foot to right in first position, count two; step slightly backward to nearly third position, making quarter turn, count three; step straight forward with the left foot to fourth position, count four; draw right foot to left in first position, count five; step slightly forward with left foot to nearly third position, making quarter turn, count six.

### THE POLKA MAZOURKA WALTZ

#### Music in 3-4 Time

Some years ago this waltz obtained a marked degree of popularity. It is a pleasing dance for those who enjoy subdued motion, but it was supplanted in popular favor by a prevailing taste for something fast. The returning desire for greater repose of movement may again restore it as a favorite in the ball-room, and it is to be hoped that it may soon supercede the dizzy whirl of some of its more rapid rivals. The dance consists of a combination of the mazourka and polka, one step of each, counting three to each step. The first three counts being the mazourka, and the last three counts the polka step.

1. Slide the left foot forward to the left; count one.
2. Bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down; count two.
3. Bring the left foot back close to the right, at the same time springing on the right foot, without touching the left on the floor; count three.
4. Slide the left foot forward; count four.
5. Bring the right foot up to where the left was, raising the left foot in front; count five.
7. Face on the left foot, raising the right foot, resting at the same time, turning half way round; count six.

Then commence with the right foot as at No. 1, etc.



## CHAPTER 12

# *Twentieth Century*

(Illustrated On Following Page)



The Twentieth Century, a modern waltz quadrille, is the latest number enticing lovers of ballroom rhythm, and especially those who admire the grace and distinctiveness of the dances of yesteryear, something which is not always found in the more or less jerky and speedy steps which become popular with the varied versions of the fox trot.

The Twentieth Century first gained popularity on the west coast, among the movie stars who seemed to welcome with eagerness a step that did not call for frenzied activity of the feet to carry out all the steps. The movie colony, like many other sections, apparently was ready to forsake, for a while at least, the faster numbers and concentrate on a few of the slower steps to gain a bit of contrast and perhaps rest.

The Twentieth Century has all the grace, finesse and ease which the original waltz quadrilles possessed. However, the step does not call for so-called mass action on the part of a great number of dancers, something which prevailed in the days of father's and mother's youth. Carefully executed, the number is certain to be outstanding on any ballroom and will attract for those well versed in its steps and routine attention and praise because of the great ease and dignity which it brings to the floor.

In our description of this new dance the steps outlined are those which the man takes, and which his partner follows. This rule applies throughout except in the several instances where special instructions are given for the lady and which are made entirely clear. The tempo of the music makes it easy for any girl to follow the routine with little trouble. It can be danced to any waltz number.

Opening the dance number the partners do four waltz steps. Those who have gained considerable skill in the routine are recommending the following type of waltz step: The left foot is brought forward and then the right foot is placed on the right side. The left foot is drawn to the right foot, the right foot is placed backward, the left foot is placed to the left side and finally the right foot is drawn up to the left foot. The count is from one to six inclusive. The initial steps should be repeated for a total of 12 counts before the partners swing into the next movement. The first movement is illustrated by the first illustration.

The second movement indicates the manner of going into the hesitation step, one of the outstanding features of this quadrille number. The man steps forward on the left foot, an action which is held for three counts. Then he steps backward on the right foot and the count is held for three beats. To bring out real grace of this step the right foot is kept extended to the rear on the first movement and on the second movement the left foot is held out to the front. For the proper effect this movement must be repeated for twelve counts. The action is pictured in the second illustration.

The third illustration shows the next movement, which calls for the lady doing a backward waltz step as the man swings her to the left, with the intention of both facing the same direction. At this point the partners do two







hesitation steps, as explained in the preceding paragraph, for a six count and follow with two waltz steps. The entire movement, when properly carried out, is extended over 12 counts.

Next the partners step to the left side on the left foot to begin the fourth movement, as indicated in the fourth illustration. Their arms are in the position shown when they undertake this action. The right foot is pointed to the right side. Now both reverse the arm and foot movement and they step away to the right side of the right foot. The partners must be careful to count three for each movement which will cover a total of 12 beats.

Illustration 5 shows the partners in the ensuing movement, in which the partners, with the man's right hand clasping the lady's left, waltz forward for just six counts. At this point the man swings the lady back into the original position. She does two waltz steps. The lady does these two waltz steps while the man does a pair of hesitation steps for a count of six beats.

The next action, pictured in Illustration 6, must be watched carefully especially for the count. The movement sees the partners go through two complete waltz turns to the left which will take up 12 counts. It is all important through the entire number to dance the various movements to the proper counts because the sequence has been carefully arranged in an effort to prevent all indications of jerkiness or haste. The long counts for some of the movements should prove this to the dancers.

Careful attention also must be given the following instructions, which are illustrated in the seventh picture. On the last three counts of the preceding movement, explained in connection with the sixth picture, the man must swing the partner back again into the opening position, both facing the same way when completed. Now both do the four hesitation steps again. The steps when complete will cover a count of 12, with three beats to each.

The final action, shown in the eighth illustration, sees both do a series of waltz steps forward. The end of the waltz steps sees the man pivoting his partner to the same position indicated in the first illustration, or the beginning of the dance.

The beauty and grace of this number can be accomplished without lengthy practice or study. All good waltzers should be able to go through the routine without much difficulty. The steps are not hurried and this feature gives the dancers a chance to concentrate on the proper sequence for the various movements, with only slight chance of skipping a vital section.

The author desires to again emphasize that this step is not old fashioned. The routine of the number was originated only a short time ago. Its grace will make it exceedingly attractive and those dancers who like to "sit out" a waltz will find it to their distinct advantage to study the routine because the steps possess a definite attraction that will make them difficult to resist.



## CHAPTER 13

# *The Caledonians*



Analyze this picture carefully. It shows how your feet must never appear on a ballroom floor if you are to be considered a good dancer.

Most of us have heard the older folk speak of dancing the Caledonians and for that reason are inclined to put down this step as something that was originated in the dim, dark ages of the past. There is no question but that the step and the action are a good deal more aged than many of the more popular steps today, but the movement is so graceful that there are many parts of the world where the dance is still extremely popular. In fact, it is often that polished ballroom artists are invited to affairs in rural districts where the extremes in dancing are unknown and where such steps as the Caledonians reign supreme in popularity. There is many a dancer who may be considered as an expert in the classical ballrooms of the city,

but who is regarded as something of a "freak" when he attends these small town gatherings. For this reason we thought it well to give all dancers the opportunity to learn these steps.

### THE CALEDONIANS

#### First Figure

**Head Couples Cross Right Hands.**—Advance and cross right hands, the two gentlemen joining right hands above and the two ladies below; all take eight steps to the left half round, return by crossing left hands, taking eight steps to the right and return to places.

**All Chassez. Ladies Chain. Balance.**—The same as in the First Figure of the "Plain Quadrille."

Same for side couples.

#### Second Figure

**Head Couples Forward four steps and retire; forward again and salute, and retire.**

**Ladies Balance to the Right.**—Each lady forward four steps to the gentleman on her right, and turns him with both hands, and remains at his side. In this manner each gentleman gets an exchange of partner.

**All Promenade.**—The four couples then promenade with their new partners.

This is repeated by the head gentlemen with their new partners; then the sides execute the same twice, which brings each lady to her own partner.

#### Third Figure

**Head Couples Forward four steps and retire; forward again and turn opposite persons with both hands, and return to places.**



**Cross Over.**—First couple join hands and cross over, passing between second couple; returning, second couple join hands and cross over, passing between first couple.

Balance to Corners, and turn partners.

All Join Hands and forward to the center; retire, and turn partners to places.

This is repeated again by head couples, and performed twice by side couples.

#### Fourth Figure

Head Couples Forward four steps and retire, and turn partners to places.

Four Ladies to the Right.—Each lady advances to the gentleman on her right, gives him her right hand, and salutes.

Four Gentlemen to the Left.—Each gentleman advances to the lady on his left, extends his left hand to her and salutes.

Four Ladies to the Right, Four Gentlemen to the Left.—Repeat, the same as above. This brings original partners together again, but at opposite places.

All Promenade.—All promenade to places.

Repeated again by heads and twice by sides.

#### Fifth Figure

First Couple Promenade around the center of the set, and return to place.

Four Ladies Forward four steps and retire.

Four Gentlemen Forward four steps and retire.

All Balance to partners and turn.

Right and Left Half Round.—All go right and left until they meet partners at opposite places, and return by joining hands and promenade to places.

All Chassez and turn partners.

This is repeated four times, each couple in order recommencing the figure.

### THE PRINCE IMPERIAL

#### First Figure

Head Couples lead to the right and salute.

Take Side Ladies, and Go to Opposite Places.—The first and second gentlemen retain their partners' hands, and take with their left hands the right hands of the side ladies; each trio then retires to opposite couple's places—first to second couple's place, facing the center.

Ladies Grand Chain.—The four ladies (without the gentlemen) cross over, touching right hand with opposite lady in passing, then left hand to lady partner, turning to the left; returning, give right hand to opposite lady again, ending by facing partners—the four ladies having their backs to center of set.

All Chassez to partners and turn, the side couples remaining in their proper places, the head couples being in opposite places.

The head couples repeat the figure as they stand; each head couple, therefore, gets a different side lady to retire with, and at the end of the figure, the head couples get back to their original places.

The sides repeat the same, twice.

#### Second Figure

First gentleman and Opposite Lady forward and turn with both hands; the gentleman half round and the lady entirely round, and stop in center, both facing the first lady.

Cross Over.—The first lady passes between the couple in front of her, crosses over and turns second gentleman with left in second couple's place; at the same time, the first gentleman and second lady turn one another in first couple's place.

Head Couples Forward and Back.



**Half Ladies Chain.**—First and second ladies cross over, giving right hands in passing, and turn partners with left hands to places.

This is repeated four times.

### Third Figure

**First Lady to the Center.**—The first gentleman advances with his lady, and leaves her in the center facing him, salutes, and retires.

**Second Lady to the Center.**—The opposite gentleman repeats the same.

**Third Lady to the Center.**—The third gentleman repeats the same.

**Fourth Lady to the Center.**—The fourth gentleman repeats the same.

**Ladies Hands Around.**—The four ladies join hands as they stand back to back, and move around to the right, ending facing their partners; they then let go of hands.

**Four Gentleman Forward** and take hands of ladies, giving right hand to partner, and left hand to the lady on the left, forming a ring, the gentlemen facing inward and the ladies outward.

All Balance in place with joined hands.

**Turn Partners to Places.**—Gentlemen drop hands of ladies on the left, and turn partners to places.

Repeat four times, continuing with second, etc.

### Fourth Figure

**Head Couples forward and back.**

**First Lady and Second Gentleman to Sides.**—The head couples forward again; the first lady places herself on the left of the third gentleman, the second gentleman places himself on the right of the fourth lady, the first gentleman and second lady then retire to their respective places.

**Forward Six.**—The three on each side forward and back twice, taking four steps forward and back twice successively.

**Forward Two.**—The first gentleman and second lady forward and retire; forward again and salute, and go to partners.

**Four Hands Half Round.**—The four on each side join hands and turn half round in a circle. Gentlemen drop the hands of ladies on their left. The third and fourth couple retire to the places of the first and second couple respectively.

This figure is repeated by the head couples; but the second time the second lady places herself on the left hand of the right side couple, and the first gentleman goes to the right hand of the opposite side, and the first lady and second gentleman return to their places.

The sides perform the same, twice.

### Fifth Figure

(This figure commences without the usual prelude.)

**Ladies to the Right.**—Each lady takes four steps to the right, and turns right-hand gentleman with right hand, taking four steps in turning; each lady again forward to the next gentleman in the same way, till they reach partners and retire to places.

**First Gentleman and Opposite Lady Forward** four steps and back.

**Forward Again, and Turn Half Round** with right hand, so that each will face his or her partner.

**Chassez to Partners.**—Head Couples.

**Turn Partners** with both to places.

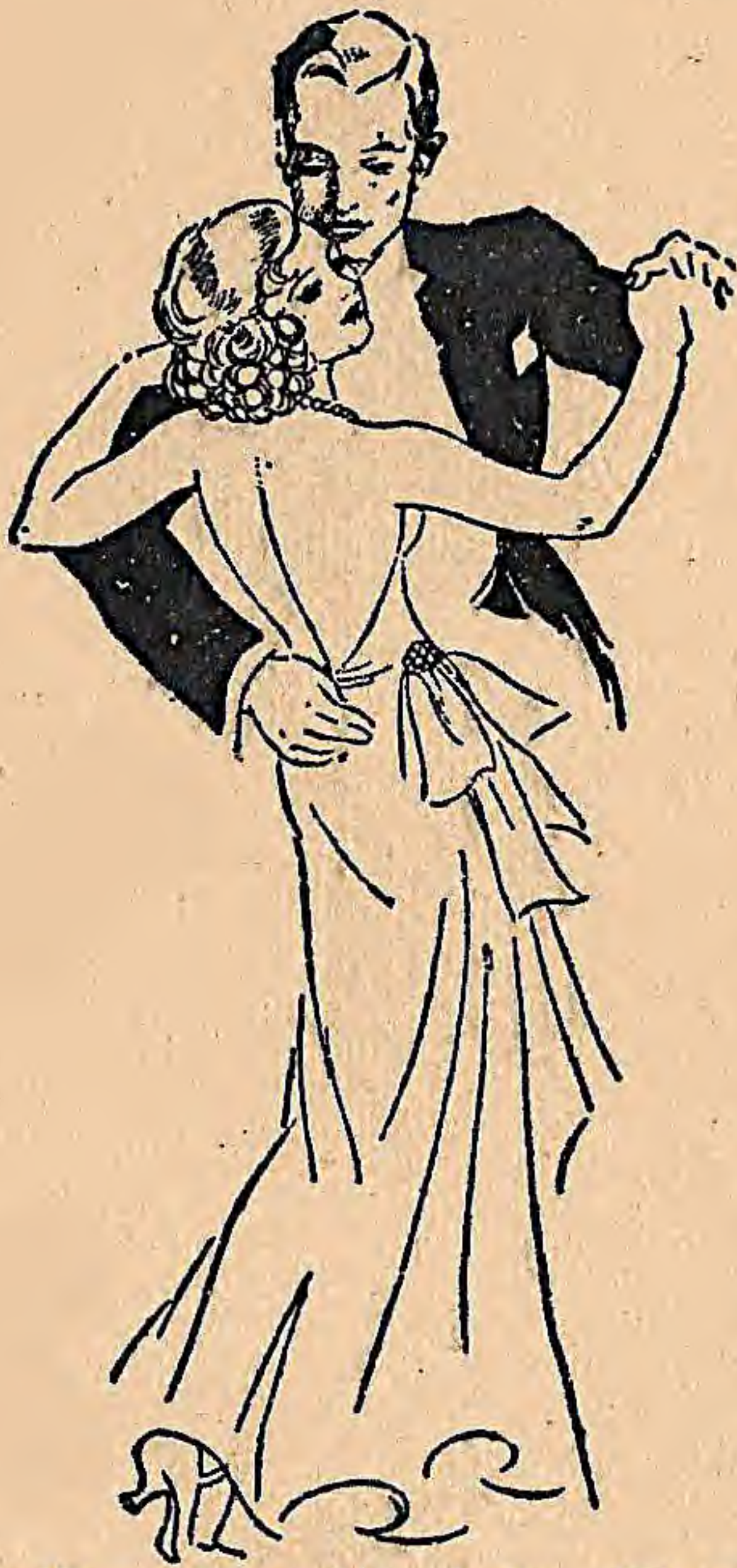
This figure is repeated four times, each gentleman in turn performing the second part of the figure with opposite lady. At the finish, the gentlemen place their ladies in the center of the set, the ladies taking positions back to back, and all salute partners.



## CHAPTER 14

### *La Rumba*

(Illustrated On Following Pages)



La Rumba, another modern dance hall innovation, undoubtedly was created for the ballroom devotees who had become more or less proficient. Because of the variations which follow in quick succession, this dance step might prove more difficult for the novice to master than the others. However, there is no dance step which cannot be mastered if strict concentration to the fundamentals is practiced, and this rule also holds true if La Rumba is to be learned.

Opening this dance step number, the girl's right foot must be extended forward. The man then draws the right foot to the left, as shown in picture No. 1, but he finishes the step by clicking his right foot to the left heel. This step continues from this point, naturally going from the left foot movement to the right, and must be repeated four times.

The four movements finished, the man crosses the right foot with the left and the girl extends her right foot backwards, as picture No. 2 illustrates. The man puts his right foot sideways and the girl her left until the feet reach the same position. Then the man draws his left foot to the right and draws his right foot backwards. He clicks his left foot to the right heel.

Picture No. 3 shows how the man next extends his right foot backward, this movement being followed by the left. Then follows the right and left, but this latter action must be done in double time. The step taken at this point can be repeated as many times as desired by the couple performing the number.

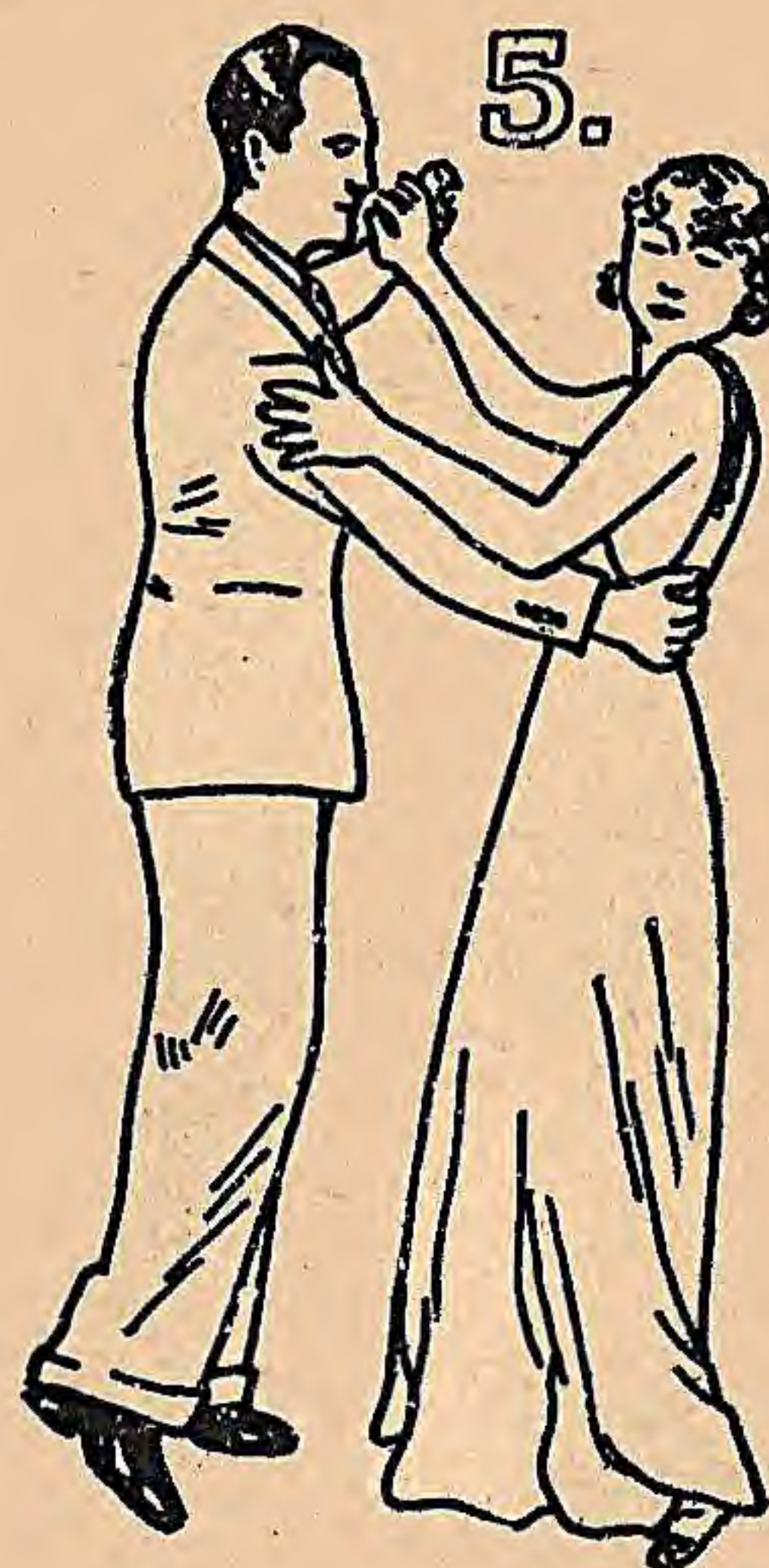
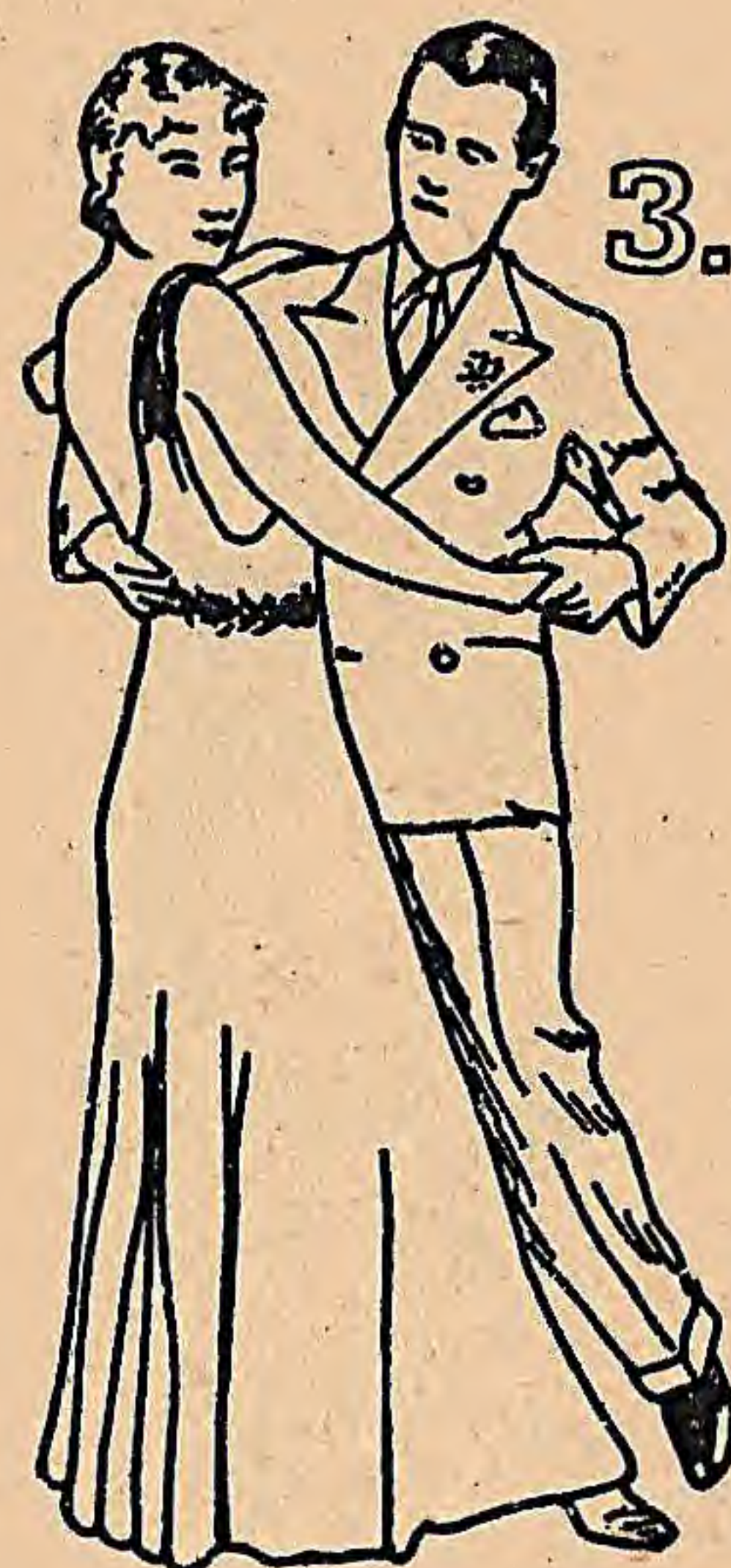
After these movements have been completed the man extends his right foot over his left and extends his left foot sideways. This movement is shown in picture No. 4. The right foot is clicked against the left heel. It must be remembered that the girl follows the man's actions in this as well as in the other movements.

Swinging into the next movement shows the couple beginning the same as in the original position. However, the man's right foot is extended, as shown in the following picture, No. 5, and he must continue the step in a circular motion.

Where the girl had been held at arm's length in the previous stance, she is now drawn forward to the man, who bends her slightly to the side, as indicated in picture No. 6. The man at the same time extends his right foot backward and makes a complete circle, which must end with both feet together.



# "La Rumba"





# "La Rumba"





The man then follows with a long step forward with the left foot, the girl following this motion through with her right foot, pictured in illustration No. 7. The girl follows this action with three extremely fast steps. This step is repeated in the opposite direction.

When the movement in the opposite direction has been completed the dancers swing into a step that is the same as Nos. 1 and 5, with the exception that the finished position is completed by both the man and the girl executing a small kick. When executing this kick the man's right foot should be extended forward to the side while the girl's left foot goes backward, as shown in picture No. 8. Care should be taken that the kick comes on the fourth count.

The kick completed, the man again draws the girl closely to him and both step sideways with the man's right foot pivoting into a half turn. This half turn motion is continued into a circular motion and goes into the following position. The previous movements are illustrated in picture No. 9.

The final step in the number, as illustrated in picture No. 10, shows the step in which the man bends the girl backward into what might be described as a semi-courtez position. This step usually ends the ordinary La Rumba routine, but many dancers prefer not to end the number at this point and swing into a series of the other steps previously explained. This can easily be done with the La Rumba number.



## CHAPTER 15

# *The Waltz Quadrilles*



These two pictures also show stances which must be avoided if you are to be considered a good dancer.

What has been said about the Caledonians might also be applied to the waltz quadrille steps. For a person not entirely acquainted with the terms used in describing the various figurations used in this dance number, as well as the variations, it is well to refer to the chapter entitled "Advice on Calling," where a brief explanation is given. The waltz quadrilles were popular for many years and today are danced generally when some lodge or society stages a festive event at which the persons attending are predominantly of the older set. There is something graceful and artistic about the waltz quadrille which, many feel, has never been matched by the new steps and dances. The music is slow and full of the spirit that made poets enthuse about waltzing. The dancers are decorous and altogether the quadrilles are capable of providing everyone with a good time, no matter if young or old.

There are two "Waltz Quadrilles"—one is wholly and the other partly adapted from the "Plain Quadrille." In No. 1, the figures are entirely similar, with the exception that "Waltz" is substituted instead of "Balance"; and in the last figure, in place of "Ladies chain," "Right and left half round" is executed. In No. 2, the first three figures are similar to the first three figures of the "Plain Quadrille"; the fourth and fifth figures are different. The various movements of each figure (except the fourth and fifth) are explained elsewhere.

### WALTZ QUADRILLE, No. 1

#### First Figure

Head Couples Right and Left Across.

All Waltz.

Ladies Chain.

All Waltz.

Side couples repeat the same.

#### Second Figure

Head Couples Forward and Back.

Cross Over.



Chassez to Partners.

Return to Places.

All Waltz.

Repeated by heads; twice by sides.

#### Third Figure

Head Couples Forward and Back.

Forward Again; ladies cross over and change partners.

All Waltz.

Repeated by heads; twice by sides.

#### Fourth Figure

All Join Hands and Forward and Back.

Turn Partners to Places.

All Waltz.

Repeated four times.

#### Fifth Figure

All Right and Left Half Round.

All Waltz Back to Places.

Head Couples Forward and Back.

Cross Over.

Chassez to Partners.

Return to Places.

All Waltz.

Sides repeat the same.

### WALTZ QUADRILLE, No. 2

#### First Figure

Head Couples Right and Left Across.

Balance.

Ladies Chain.

All Waltz.

Sides repeat the same.

#### Second Figure

Head Couples Forward and Back.

Cross Over.

Chassez to Partners.

Return to Places.

All Waltz.

Repeated by heads, and twice by sides.

#### Third Figure

Head Couples Right Hand Across.

Left Hands Back.

Balance in Center.

Half Promenade to Opposite Places.

All Waltz.

Repeated by heads, and twice by sides.

#### Fourth Figure

Head Couples Balance to the Right.—The heads face the side couples to the right and take four steps forward and four back.

Gentlemen Exchange Ladies.

All Ladies Chain.—Each head and side couple make the "Ladies Chain."

All Forward and Back.

Gentlemen Return to Partners and Turn to Places.

All Waltz.

Repeated four times.



**Fifth Figure**

**All Right and Left Half Round.**—Each gentleman joins right hands with his partner. The gentlemen start to the right, giving left hands to the ladies, who start to the left and give right and left hand alternately until they have got half way round and meet their partners.

**Turn the Other Way Back.**—Each gentleman turns his lady with his right hand all the way round, drops hands, and returns right and left back to places.

**Head Couples Forward and Back.**

**Forward Again and Salute.**

**All Ladies Balance to the Right.**—Each lady takes four steps forward to the gentleman on her right, and four steps back; the gentleman then turns her round and places her at his right side in the place his partner has left. In this manner, each gentleman receives an exchange of partner.

**All Waltz, with new partners.**

Repeated again by heads, and twice by sides, which brings each lady back to her own partner.

**THE PARISIAN VARIETIES**

The four couples in this quadrille are numbered differently from the usual way: The leading couple being the first; the couple to the right, second; the couple opposite to the head, third; and the couple to the left, fourth.

**First Figure**

**First Couple Lead to the Right Side Couple and salute; then lead to the side couple on the left and salute; retire to place.**

**Head Couples Right and Left Across.**—The same as in First Figure of the "Plain Quadrille," but without touching hands.

**All Waltz with partners.**

This is repeated four times, each couple in order recommencing the figure.

**Second Figure.**

**First Gentleman and Opposite Lady Forward and Back, and face partners.**

**Chassez to the Right.**—Both head couples turn half round with left hand, bringing the lady on the left.

**First Gentleman and Opposite Lady Forward Again.**—Both couples chassez and return to places.

**All Waltz with partners.**

Repeated by the others in their turn.

**Third Figure**

**First Gentleman Lead Ladies to the Center.**—The first gentleman leads successively each lady to the center, commencing first by giving his left hand to the lady on the left, and leads her forward; he then gives his right hand to the opposite lady, his left hand to the lady on the right, and right hand to his partner, and places himself in the center.

**Ladies Join Hands and turn to the left.**

**Gentlemen Forward and turn partners to places.**

**All Balance and Waltz, twice.**

Repeat four times, each gentleman leading the ladies to the center in his turn.

**Fourth Figure**

**First Couple Forward to the center, and turn with both hands half round; they then separate and cross hands with side couples (the gentleman goes to the left and the lady to the right), and move round to the right.**

**Three hands Around.**—The two partners forming the first couple are standing on the sides; the three, presenting right hands, turn and retire to places.

**Head Couples Cross Over.**—The head couples cross over with three Mazour-



ka steps, and turn into opposite places and remain standing there.

Side Couples Cross Over.—The sides cross over in the same manner; the head couples repeat the same on returning, and the sides likewise.

Repeated four times.

### Fifth Figure

First Gentleman and Opposite Lady Forward and Back.

Head Couples Salute and separate to form two lines with side couple (same as in Second Figure of the "Lancers.")

All Forward and Back.

All Forward Again and Salute.

Ladies Cross Right Hands and give left hands to partners.

All Balance, making two waltz steps; the gentlemen then advance to the next ladies and balance with two waltz steps, and continue on until they have completed the tour.

All Waltz with partners.

Repeated by the others in their turn.

At the finish, All Salute Partners.

### QUADRILLE FIGURES

All Quadrilles are made up from a combination of figures, nearly all of which are used in the description of the foregoing quadrilles.

After a person has become fully acquainted with those already given, they may take any of them which they fancy and arrange them to suit themselves, thus forming other quadrilles, always taking care to have the right amount of music for each figure. It will be noticed that some of the figures are used in mostly all of the preceding quadrilles, such as "Right and left," "Forward two," "Balance," "Cross over," "Forward four," "Ladies chain," "Hands all around," "Right and left all around," etc.

Advice to the learner is to commence with the Lancers, pay no attention to any other quadrille until that is thoroughly understood, then take up any other quadrille that seems to suit the fancy. It is poor policy to skip from one quadrille to another without understanding any thoroughly.

Dancers must not feel concerned at any mistakes they may make, as it is common for good dancers to make mistakes, which they do through carelessness or inattention. Should a mistake occur it must not be noticed or commented upon, as it is foreign to all rules of etiquette and pleasure to say anything to cause annoyance, or that would make anybody feel uncomfortable.

There are other figures that have not yet been explained; they are sometimes called quadrilles, but it is wrong to designate them as such, for they are merely figures. When they are used, they are used separately, in place of the last figure of the Plain Quadrille, as follows: First dance the Plain Quadrille as described, to the end of the fourth figure; omit the fifth figure, and dance any one of the following figures instead, with the exception of the "Nine pin," which is danced without any preliminary quadrille figures.

Sometimes, when time is short, only the first figure of the Plain Quadrille is danced, then the fancy figure after; thus having omitted the second, third and fourth figure of the Plain Quadrille.

### THE BASKET FIGURE

The entire figure is the same as the second figure of the Plain Quadrille, the Basket only excepted. When the ladies are standing in the center with hands joined all round, the gentlemen also join hands, forming a circle outside the ladies.

In this position the gentlemen swing half round to the left, count eight, and back again to the right, count eight, stopping so that each gentleman is just on the left hand of his partner. During the pause in the music, the gentlemen



raise their arms over the ladies' heads, and bring them down (hands still held together) in front of the ladies. The two circles become intertwined, and all balance, counting eight; and then all loosen hold of hands and turn partners to places; count eight. When the gentlemen go to the center in the third and fourth times of repeating, the ladies form outside and perform the outer figure in the same way as the gentlemen did in the first and second times.

Forward and Back; Cross Over; Chassez to Partners; Re-cross to Places; Balance.—Same as in the Second Figure of the Quadrille.

Ladies Forward and Back.—All the ladies take four steps forward and four steps backwards; then four steps forward again, and join hands in the center.

Gentlemen Forward.—All the gentlemen forward, and join hands outside of the ladies.

Gentlemen Hands Around.—The gentlemen swing hands around, and stop when they arrive at the left side of their partners.

Form Basket.—The gentlemen raise their arms over the ladies' heads, and bring them down (hands still joined) in front of the ladies.

All Balance to Place.—Hands still joined.

Turn Partners to Places.

The head and side couples perform this figure twice. Finish with "All chassez."

Third and fourth times, gentlemen join hands in the center.

### THE STAR FIGURE

Eight bars of introductory music.

Four Ladies to Center.—The four ladies make four steps forward and four steps back to places; count eight.

Four Gentlemen to Center.—The gentlemen do the same; count eight.

Ladies Cross Right Hands.—The ladies step quickly to the center, crossing right hands, and swing to the left in the form of a cross; count eight.

Ladies Turn, Cross Left Hands.—The ladies all wheel half, half round, dropping their right hands and crossing left hands, and wheel back again opposite partners; count eight.

Gentlemen Right Hands to Partners.—As the ladies wheel round in the latter part of last movement, they extend their right hands, which are taken and held in the right hands of their partners. This forms the star. In this position:

All Balance two short steps to the right, raising right hands slightly; then two steps to the left, raising left hands. Repeat the last four steps; count eight.

Turn Partners to Places.—All drop left hands, and turn partners with right hands to places.

This figure is repeated exactly as before; it is then performed twice through, the gentlemen leading off and crossing hands in the center, the ladies forming the outer ends of the star.

### THE MARCH FIGURE

Commence with the music. The first portion of the figure is performed in regular quadrille sets, and usually after two or more figures of the plain quadrille have been danced.

First Couple Promenade.—The first couple dance around the inside of the quadrille, back to places, but facing outwards; count sixteen.

Remaining Couples Fall in Column.—The third, fourth and second couples take their positions in succession behind the first couple, all facing in the same direction.



### The March

**All the Columns Fall in Line.**—During a pause in the music, each quadrille column marches in turn as they are, forming one line or column, down the middle of the room.

**Ladies to the Right, Gentlemen to the Left, Forward March.**—The music plays a march, the gentlemen turn to the left and march in line down the outside of the column; the ladies turn to the right and march down the outside of their side of the column.

**Up the Center in Couples.**—When the head gentleman meets his lady at the bottom of the room, he turns to the left, she to the right, and both march up the center, followed by the other couples in rotation. This march, down the sides in single file and up the center in couples, may be repeated or not, as desired.

**All Turn and Face Partners.**—Gentlemen turn quarter-face to right; ladies the same, bringing partners facing each other.

**All Four Step Backwards.**—The gentlemen and ladies all step backwards, forming a line on each side with a space down the center between them, and partners facing each other.

### The Quickstep

The music now changes to a quickstep.

**Head Couple Forward Two and Back.**—The head gentleman and his partner opposite, each take four steps towards each other, and back to places; count eight.

**Forward Again and Swing.**—The same forward again and swing once and a half round with both hands.

**Down the Middle.**—The same glide or chassez down the middle, and take places at bottom of the lines, each on the proper side.

**Each Couple the Same.**—As soon as the first couple start down the middle the second commence "Forward two," etc., and the moment the second couple start down the middle the third couple commence, and so on, the lines gradually edging sideways towards the upper end, as each successive couple gets to the bottom. When the head couple have got back again to the top of the lines:

**All Forward and Back.**—The two lines advance four steps, and back again; count eight.

**All Turn Partners.**—All forward again and turn partners, ending in column as at the commencement of the march.

If any other quadrille figures follow, the march column is divided into its former parts, and each quadrille set resumes its former position on the floor.

### THE JIG FIGURE

**Hands All Round.**—All join hands, and swing in a circle entirely round to places again.

**Ladies Balance to the Right.**—Each lady forwards to the gentleman on her right, and turns him with both hands; she then repeats the same with the next gentleman, until she turns her own partner, and resumes her own place.

**Hands All Round.**—As before.

**Gentlemen Balance to the Right.**—Executing the figure in the same manner as the ladies.

**Hands All Round.**—As before.

**All Chassez.**



### THE CHEAT

The movement of this figure is very simple, and would be monotonous if it were not for the Cheat element in it. The entire point of the figure consists of a privilege enjoyed by each gentleman and lady just about to turn one another; he or she may refuse to turn or be turned; may turn alone, or go and get any one else in the quadrille to turn with. Ladies can indulge in the most pardonable coquetry, and gentlemen can, at will, assert a high-toned independence, to cover, perhaps, their disappointments, and a great deal of good-humored sauciness can be indulged in, without being considered outside the bounds of etiquette.

**First Couple Balance to Third Couple.**—The first couple take four steps to the right, facing next right-hand couple, and four shorter steps back, count eight; gentlemen turn opposite ladies (unless "cheating" goes on), count eight.

**First Couple to Second Couple.**—The first couple pass on and balance to next succeeding couple on right, count eight. Opposite ladies and gentlemen turn each other (unless "cheated"), count eight.

They proceed in the same manner with the fourth couple, and then balance and turn themselves in their own places.

Each couple in succession makes the round of the quadrille, the third, second and fourth in turn.

The "cheat" figure is sometimes followed by the "jig," already described.

### THE MINUET FIGURE

**Head Couples Forward and Back.**

**Dos-a-Dos.**—Head couples forward and pass each other; then each gentleman and opposite lady pass round each other back to back, without turning round, and go backwards to places.

**Sides Four.**—Head couples forward to the couples on their right and back; forward again and join side couples, forming two lines as follows, first and third couples, second and fourth couples. Both lines then forward and back. Forward again, turn opposite partners, the gentlemen exchanging places with each other, the ladies remaining where they were, thus giving all different partners.

**All Ladies Chain.**—All the ladies face each other; cross over, giving right hands to each other; then give right hands to (and remain with) partners.

**All Forward and Turn.**—Both sides then advance four steps and back; forward again and turn partners to place with both hands. Danced four times, twice by head couples, twice by sides; first and third times lead to the right, second and fourth times lead to the left.

### THE NINE-PIN FIGURE

This is an amusing figure, danced by four couples in quadrille, and one gentleman more, who takes his position in the center.

The movements are entirely at the will of the leader; "Forward four," "Ladies chain," "Ladies to the center," "Gentlemen to the center," "Right and left all round," or any other movements being called in succession. It is preferable to introduce mainly those movements which require all the dancers, or at least one partner out of each couple. At the most unexpected moment, usually in the middle of a movement where the gentlemen are separated from their partners, a signal is given, when each gentleman secures the nearest lady for a partner, the music stops, and each lady resumes her place with her new partner; the gentleman who fails to secure a partner becomes the nine-pin, and takes his place in the center; the music strikes up and dancing proceeds again as before, until another signal is given. This is repeated at will, generally, ending with "All chassez." The signal is usually given by a "baby-cry" whistle blown by one of the musicians, or by the music ending abruptly with a sudden chord.



## CHAPTER 10

# *The Caliente*

(Illustrated On Following Pages)



Peppy, but intriguing, dashing but still romantic, the "Caliente" came up from Mexico and because of its vigor and fire, is certain to find favor among the ballroom devotees of this country.

Despite the Mexican name, the dance is not hard to learn. The action follows the following sequence, corresponding with the illustrations of the same number:

1. The girl, with her hands on her hips, her left shoulder raised, her head to the left and with her right foot forward, assumes a typically Mexican pose. The man faces her with his hands on his hips, his right toe forward and with left knee bent.

2. Man's knees are bent, right foot is back. Girl's hips turned slightly to the left; right knee bent; right shoulder held high.

3. In front of man, girl raises hands to meet those of partner, correct stance him being such that he can look into her face from the left. Both dancers have knees bent, heels being raised from floor.

4. Girl places left foot forward (slightly), knee bent a little, right arm in air, the left hand at the man's waist. The man's left hand is at her waist, his right arm is up and his right knee is slightly bent.

5. Girl has her back to man, right arm raised above left; left hand rests on man's wrist. Left foot of man is forward, his right knee is bent, girl's hand being held in his right hand.

6. Left leg of girl is forward, body bent slightly back, left hand on hip, man's hand held by her raised right hand. Right foot of man is forward, his left hand on girl's waist.

7. Girl's left foot is forward, with right knee bent, her body back, left hand allowed to hang straight down. Left knee of man slightly bent, right foot is forward.

8. Standing in front of man, girl raises her right shoulder. Her hands are on hips, left knee is slightly raised. Man places hands on girl's hips, his left knee slightly bent.

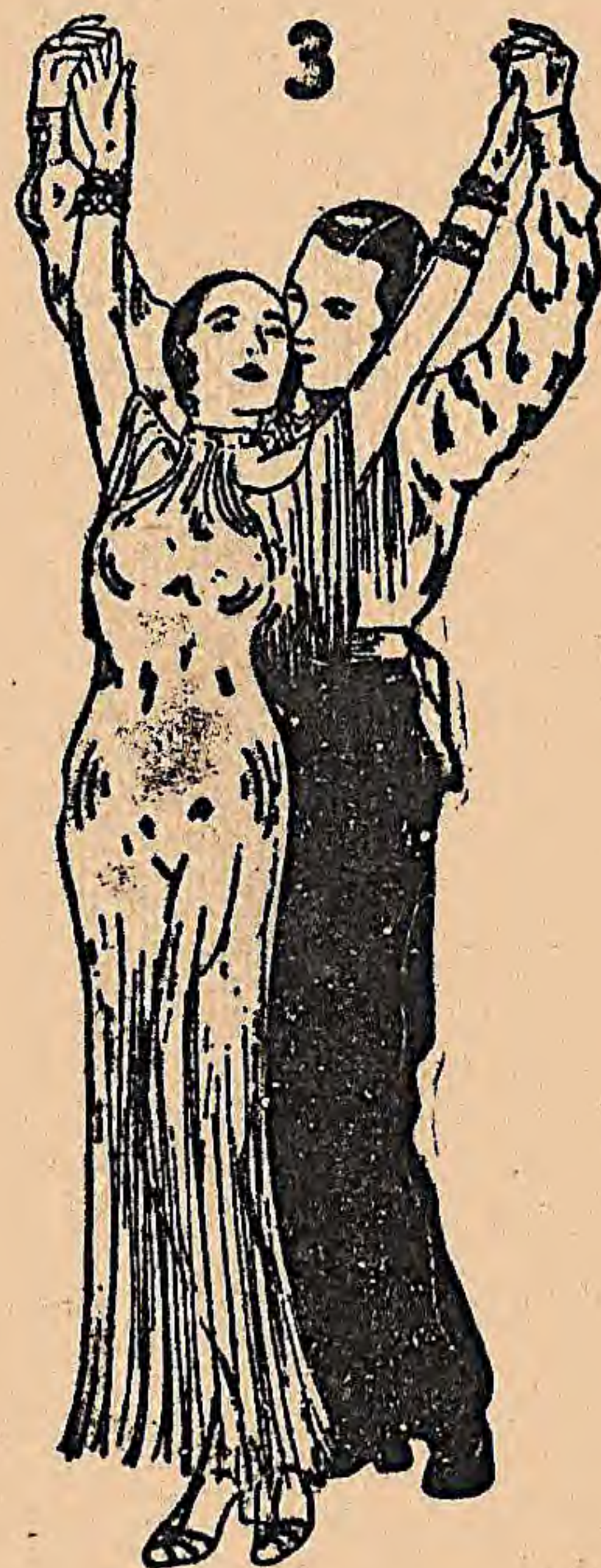
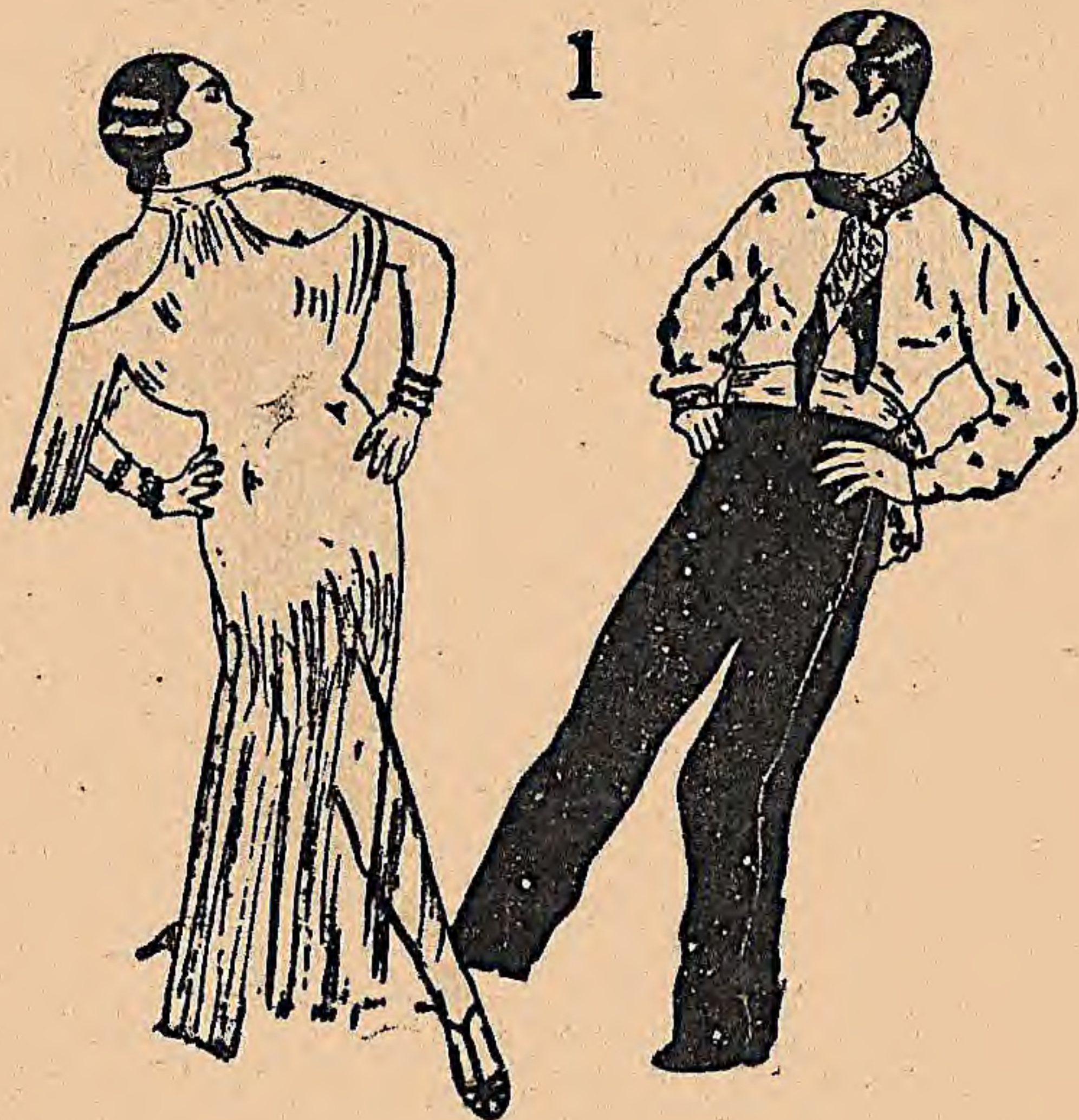
9. Hands still on hips, girl faces to right, right shoulder raised, left foot forward, right knee bent, raising heel. Man's hands on hips, right foot back, and the right knee is bent slightly.

10. Girl stands on ball of left foot, raising her right foot in air. The man is on his right foot, with his left foot raised forward, left hand holding right of girl; right arm encircles girl's waist.

11. Girl raises heels slightly, extends arms in air. The man's left hand is kept on the girl's waist.

12. Girl stands evenly on both feet. The man's knees are slightly bent.







# The Caliente

(Continued From Preceding Page)





## CHAPTER 17

### ***The French Fox Trot***

Step forward with the left foot to the 1, 2 count. It must be remembered that there are four beats to the fox trot measure, namely 1, 2, 3, 4. After the step forward with the left foot, the same procedure should be followed with the right foot on the 3, 4 count. In this type of dance the steps should be rather long and of a gliding nature.

To properly master this step the walk-step should be practiced first. In doing this the couple should make a circle of the ballroom, naturally following the line of direction with the man's right arm to the wall as he walks forward. A necessary reminder is that the leg should reach forward as far as it is comfortable to step, the ball of the foot touching the floor first, then transferring the weight to the heel. After the walk step has been mastered it will become more or less easy to learn many of the follow-up steps, of which there are many in this type of dance step.

One of the most popular innovations is the so-called two-step combination danced in the fox trot style. The man's part in this step consists of the following: He takes four fast walking steps forward, starting, of course, with the left foot. The count for these four steps is 1,2,3,4. On the fifth count he steps to the left side on his left foot. Count six causes him to close right foot up to left foot, weight remaining, however, on the left foot. On count 7 he steps to the right side on right foot. Next he closes the left foot up to the right foot, weight remaining on the right foot, this taking place on count 8. The last steps, namely on counts 5-8, are the combination of a two-step to the left and a one-step to the right. It should be remembered that the two-step, forward, backward, left and right, is commonly used in the fox trot.

To make this explanation simpler for the ladies wishing to learn the step, their part of the procedure is given also. She takes, beginning with the right foot, four fast walking steps backward, count 1,2,3,4.

Then she steps to the right side on the right foot, count 5. Next close left foot up to right foot, weight remaining on right foot, this taking place on count 6. She then steps to the left side on the left foot, count 7. Next she closes right foot up to the left foot, but with the weight remaining on the left foot, this being timed for count 8.

### ***The Argentine Tango***

One outstanding feature of present-day ballrooms is the immense popularity of the tango. Let us review the steps of the various movements of the dance in its present form. First comes the Walk.

This is accomplished with the weight of the body evenly distributed from one leg to the other alternately as you take slow steps on the first and third beat of music, each step taking up two beats. From the Walk you go into the "Turn."

This movement is done to the left and takes up six steps to eight beats of the music. Although known as the "Turn," it is only three-quarters of a turn. When you have completed the movement you are sideways to the line of the dance. In the third step the man crosses his left foot over his right, but his partner brings her feet together. Excepting in this and one or two other movements all the steps described are for the man; his partner does the reverse. The steps of the "Turn" are done as follows. Starting with the feet



together or leading straight on from the Walk as the left foot is about to come forward:—

1. Turn to the left, take a decided step with the left foot, and bring your weight on to it (quick one beat).

2. Continue turning to the left and, taking a short step backwards and in the line of dance with the right foot, bring your weight on to it (quick one beat).

3. Step back with your left foot in such a way that it crosses in front of your right, at the same time bringing your weight on to it (slow two beats).

4. Continue turning to the left and step back with your right foot, bringing your weight on to it (quick one beat).

5. Turn slightly to the left, step sideways and in the line of dance with the left foot, bringing your weight on to it (quick one beat).

6. Close your right foot to your left, at the same time bringing your weight on to your right and so complete the turn (slow two beats).

You are now ready with the left foot and sideways in the line of dance to do the "Promenade." This movement is done sideways and in the line of dance, starting with the left foot. It has four steps and takes up six beats of the music.

1. Step sideways and in the line of dance with your left foot, bringing your weight on to it (slow two beats).

2. Step sideways and in the line of dance with your right foot, crossing over the left and bringing your weight on to it (quick one beat).

3. Take a short step sideways in the line of dance with the left foot, bringing your weight on to it (quick one beat).

4. Close your right foot to your left, at the same time bringing your weight on the right foot, completing the promenade (slow two beats).

From this position you can either do another Promenade or the "Link Step." This latter is so called because it enables you to change your direction from sideways and in the line of dance to a forward walk. The movement is identical with the Promenade, but done in such a way that you turn a quarter to the left and start walking straight forward again and in the line of dance.

There is also the "Progressive Three-Step" or "Chassis." This is done straight forward from the Walk and takes up four beats of the music. It has three steps only. When the left foot is disengaged:—

1. Take a decided step forward with the left foot, slightly crossing it over the right and bringing your weight on to it (quick one beat).

2. Step forward with your right foot, and as it comes parallel with your left and about eight inches apart, bring your weight on to it (quick one beat), and at the same time—

3. Step forward with your left foot, bringing your weight on to it (slow two beats), so completing the movement, which is really in the nature of changing feet. Transference from steps 2 and 3 is done quickly.

The walk and the Promenade movements can be repeated as often as one wishes, but the Turn and the Link Step variations should never be done more than once consecutively. The Walk can be followed by any of the other movements. There are other step variations of the Tango, such as the Open Turn and the Backward Walk, but the foregoing five movements are sufficient for the average Tango dancer.

Remember the following points of style:—(1) Always dance on a flat foot. (2) Avoid jerking. (3) Keep the whole body naturally slack. (4) Slightly bend the knees in doing the various steps.

Attention to these details will result in the easy attainment of an easy and graceful carriage.

## ***The New Campus Caper***

In recent years the effects of so-called collegiate dancing have become easily apparent on the floors of all the ballrooms of the nation. They are of a varied nature, but nearly all are danced to the faster types of music, it being entirely natural that the younger college dancers picking these tunes, many of them being based on popular college airs.

It might be well at this time to explain a few of these steps. The music of course, should be sharper and snappier than for the ordinary fox trot.



In one of the most popular of these steps the man begins with the left foot lifted out to the side and then jumps on the left foot in back of the right foot, raises the right foot up in front with the right knee bent and turned out on the count of 1.

He then steps in place on the right foot on count 2. Next he stamps the left foot in place beside the right foot with both knees bent, on count 3; next he swings the left foot out to the left side, to count 4, and hops on the right foot, the left foot remaining out to the left side on count 5. To count 6, he goes through motion as if slapping the floor, slapping with the ball of the left foot. Next he hops on the right foot with the left foot lifted out to the side, this being done to the count of 7. For the count of 8 he again slaps the floor with ball of the left foot in place. It should be borne in mind that the above steps may be executed to the other side as well.

The woman's part in this dance undoubtedly should be explained as well. Beginning with the right foot lifted out to the side, she jumps on the right foot in back of the left foot, raising the left foot up in front with the left knee bent and turned out, for count 1.

She then steps in place on the left foot for count 2.

Next she stamps the right foot in place beside the left foot, with both knees bent, to count 3.

Next she swings the right foot out to the right side for the count of 4, and then hops on the left foot, right foot remaining out to the right side for the count of 5. For the 6 count she acts as though slapping the floor, slapping with the ball of the right foot and for the 7 count she hops on the left foot, with the right foot lifted out to the side. For the 8 count she again slaps with the ball of the right foot in place.

## ***A Popular Band Leader's Advice to Dancers***

Let me say I should not be your dancing partner unless I were completely master of the steps, the variations, and movements that go to make up our particular dance. I have strong ideas about this. You may be a good dancer or an indifferent dancer, but to use you merely for the purpose of trying out new steps, or steps in which I am uncertain, would be a poor compliment to you. It would, indeed, be a gross breach of manners. Yet time and time again, I have seen this done. A man requests the pleasure of a dance. The lady assents. They start off splendidly and smoothly. Perhaps they circulate the dance floor two or three times. Then the man blunders. He experiments and the experiment is a failure. His partner is unable to follow and the result is that both of them look rather idiotic—which is distinctly hard lines on the lady.

If I were your dancing partner, I should want you to follow my lead. "Of course," you say, "it's the business of the lady to follow her partner's lead." That is very nearly the first rule of dancing, but it is also very nearly the rule that is most flouted. The lady follows the man. I would like that phrase prominently displayed in every dance hall in the country. Believe me, it would help dancing tremendously.

When you next go to a dance—watch. You will see the lady attempting to lead not once, but several times during the evening. You will see a man who is an indifferent dancer with a partner who is keen and experienced. You will see her losing patience because her partner does no more than walk around the dance floor. And you will see—but, of course, you know the rest. . . .

So make up your mind here and now. No matter how poor a dancer your partner is . . . don't try to lead him!

There is something else you must school yourself not to do. Don't lean. You have already agreed that you will follow my steps faithfully. The best way to follow is by adopting the usual hold, which balances you nicely on your own feet. Remember your feet must carry all your weight. It won't help you if you incline your body forward. And, really, it is rather unfair to expect your partner to carry your weight in addition to his. I don't say you would lean deliberately, but it becomes a subconscious habit with some. Make it a conscious habit not to lean.



And now I come to "close dancing." I shall not waste words on it. If you adopted, or attempted to adopt, this utterly unnecessary and ridiculous posture in preference to the accepted hold, I should walk straight off the dance floor. So would any other partner of yours who valued his dancing. Of all forms of bad dancing, "close dancing" is the worst. Let us leave it at that.

In your dancing experience, you have had all sorts of partners. And perhaps some really good partners have given you to understand that talking on the dance floor is bad form. Some teachers still insist that this is so. If you talk while dancing, they say, though your technique and step execution may be perfect, you are fundamentally a bad dancer. I disagree. Dancing should be a pleasure and not a penance. Naturally (I hope) you will not chatter incessantly. Naturally (I am sure) you will not shout to acquaintances on the other side of the dance floor or into the microphone if there be one!

You will not do these things, but am I right in assuming that you have come to this dance for what the copy-book describes as "pleasant social intercourse"? Very well. Be pleasant. Be sociable.. Talk. It may sound revolutionary, but I believe that nearly half the pleasure of modern ballroom dancing is in conversation. And is it necessary to talk only about dancing, even to a stranger? Dancing is not the only thing in life.

I must ask you to see that your shoes are comfortable. This sounds elementary, but on scores of occasions I have seen good dancers converted into bad ones because they overlooked this rule. Too often, I fear—and women transgress more in this respect than men—dancers believe that shoes will eventually "ease." There is one sound and simple test for shoes. If you can walk comfortably in them, you should dance comfortably. Modern dances (excepting the tango) are glides rather than walks: none the less, the test is good.

Lastly if I were your dancing partner, I should not want you to carry a handbag. Don't hold anything, ever. If you have a balloon, tie it to your wrist.

Now, in conclusion, just a few words about dance competitions, the most important of which are held at the end of the season. Dancers are taking such interest in their pastime that competitions of all grades are well-patronized, and who knows that the winning of a local contest may not lead to bigger successes? I won my first competition at a suburban "hop" when I was forty-two years of age, and had never danced before that year.

Choice of the right partner is essential. A couple should be well matched in figure and stature. A man may be a few inches taller than the girl—from the physical point of view this is to be recommended for perfect balance—but on no account should the girl be taller than her partner.

The correct method of holding is a point that always weighs heavily with judges. Hands with the fingers spread out on partner's back, arms held rigidly at right angles to the body, and elbows that protrude at an awkward angle are all signs of bad style, and will lose points. The ideal hold is for a man to place his right hand lightly on his partner's back a few inches below her left shoulder-blade. His forearm should be horizontal with the ground. Fingers should be held close together. His left hand should hold lightly her right one in a direct line with his eyes and at a distance of roughly eighteen inches from their heads. Both elbows should be kept inward rather than outward, and perfectly steady. The woman's left hand should rest lightly on her partner's shoulder with the fingers and thumb close together.

This position gives the man the maximum power to guide his partner and enables a woman to instantly respond to his movements. The man can guide with his body as well as with his arms, which is as it should be. The steps of a couple who dance with a space between them or with their bodies forming an angle seldom correspond with the same rhythmic perfection.

Never try to catch the judges' eyes in the hope that by calling attention to yourself you will impress them. Dance naturally and easily. Never inflict complicated or unorthodox steps on your partner in striving after variety. Judges look for perfect style rather than embroidered dancing. Smooth and restrained steps are typically good American dancing and bound to impress judges. Don't talk. Competition dancing is of such a high standard that it demands undivided attention.



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